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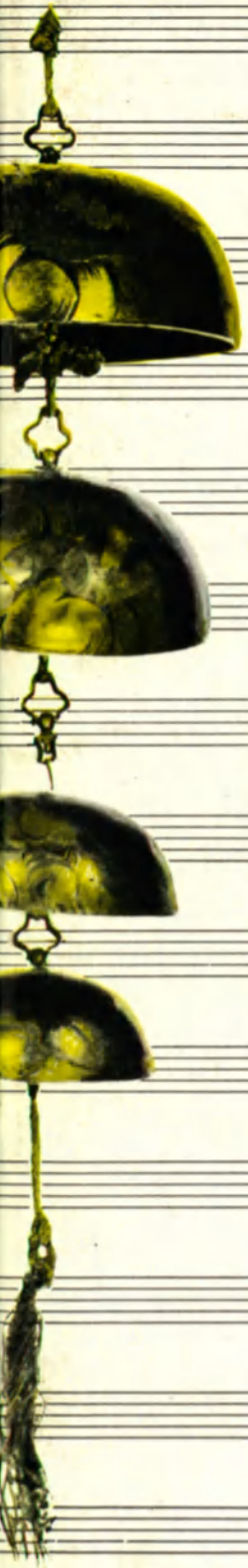

MUSIC OF THE CENTURIES

Photo © Konya Kalman - Corvina, Budapest, Hungary

TREASURES
OF
WORLD ART

78 HUNGARY

Ancient Magyar pottery

Unearthed in Hungary in 1958, these three funerary urns date back some 4,000 years to the late Bronze Age. They range from 24 to 48 centimetres in height. With their grey colouring and primitively fashioned human faces, they recall pottery of the same period discovered at Troy. They are now preserved in the Hungarian National Museum, in Budapest.

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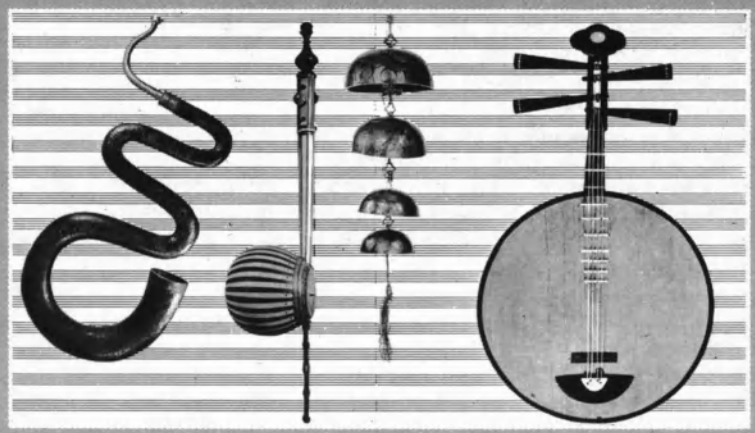

MUSIC OF THE CENTURIES

This issue is devoted to the place of traditional music in the world of today symbolized by the four instruments on the front and back covers. From right to left: 1. a Chinese "moon" guitar; 2. a set of Japanese gong-bells, each of the varied-sized bells giving a different note; 3. a Persian bow-instrument similar to the rebeck; 4. a deep-toned wind instrument known as the serpent. Now obsolete it belongs to the trumpet family and was used in Europe up to the early 19th century.

Photos 1, 2, 3, taken from "Musique Antique - Musique d'Orient", by Romain Goldron, Editions Rencontre, Lausanne, and La Guilde du Disque
1, 2, © Stadtmuseum, Munich 3, © Hausman, Munich
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UNESCO ARCHIVES

BOTH human beings and animals use sound as a means of communication and it is often difficult to distinguish the articulated sounds we call language from other elements, such as the pitch and the relative duration of sounds which form the basis of what we call music.

There are tone languages, sung recitations and musical structures analogous to those of spoken language. Close connexions exist between gesture and articulated speech and between gesture and music, and this is what we call dancing.

In societies with an oral tradition, that is to say in the early stages of every society, we find psalmody or sung recitation as the vehicle for historical narrative, mythology and the teaching of philosophical and moral concepts.

Bards specializing in this art and possessing highly trained memories become veritable living libraries. We owe the Iliad and the Vedas to sources such as these and it is the bards of today who preserve a great number of the epic poems of India that have not yet been transcribed and almost the entire vast oral heritage of African thought and culture.

Throughout the world, sung recitation has provided the vehicle for the transmission of culture among men ; but, in all cultures, it was the union of gesture, rhythm and dancing that led to the evolution of psycho-physiological processes which make it possible to create states of trance and to communicate with the supernatural world.

We find this intoxicating use of sound everywhere, in the Dionysiac dances of ancient Greece, in the Indian *kirtana*, in the Islamic *dhekr* and in the dances of exorcism and magic once practised by all the peoples of Asia, Africa and pre-Columbian and African America.

From these forms of music, associated as they are with life itself and with human society, forms of musical art evolved in all civilizations which, to a greater or lesser extent, are liberated from their social function and which we sometimes call learned music or art music.

This evolution, however, has taken on very different forms according to the conceptions which the various cultures have come to hold of the nature of the arts, their role and their purpose.

Apart from Western harmonic music which is a comparatively recent creation, we can distinguish among the civilizations of today four great musical "epicentres", whose points of origin cannot be fixed with certainty, but which correspond to principles of musical art common to vast areas of the world.

The first of these is the modal conception, according to which a melody is developed on the foundation of a fixed and continuous sound called the tonic. To this form of music belong the music of India and Iran, Arab and Turkish music, and almost all the ancient music of the Mediterranean countries.

The second very ancient musical sphere is that of south-east Asia, the old kingdom of Champa, of Cambodia, Thailand and Indonesia. This is a wholly independent culture that makes particular use of percussion instruments in polyphonic forms superimposing several kinds of sound.

The third sphere is that of the Far East including China, Korea, Mongolia, Japan and Viet-Nam. The highly sophisticated musical forms encountered here are based on a system of five-note scales.

The fourth sphere of musical culture has its centre in Africa and is characterized by the predominance of rhythm. African culture suffered greatly during the colonial period, but musical forms of great refinement still exist which recall the presence of highly evolved cultures.

Outside these major cultural currents there are of course several regions in which distinctively independent musical forms survive, such as the music of the Pygmies in the heart of Africa, or the music of Tibet in the heart of Asia. Many of the musical forms of pre-Columbian America, however, appear to have connexions with the music of the Far East and the music of Polynesia is related to an ancient musical family extending from tribal India to Australia but which now survives only in folk music forms. ■

ALAIN DANIELOU

The timeless appeal of perhaps the world's oldest instrument—the drum. A child beats out a tattoo on an ancient drum from a Shinto temple during an annual children's festival in Japan.

ALAIN DANIELOU, *world-famous ethno-musicologist, has been director of the Institute for Comparative Music Studies, Venice, for ten years. He has been a member of the Ecole Française d'Extrême-Orient since 1959, and consultant for African and Asian music to the International Music Council since 1960. He is general editor and director of three series of recordings in the "Unesco Collection" ("A Musical Anthology of the Orient", "Musical Atlas" and "Musical Sources", see page 36). He is the author of "The Ragas of Northern Indian Music" (2 vol., London, 1953), "Le Polythéisme Hindou" (Paris, 1960) and "Situation de la Musique et des Musiciens dans les pays d'Orient" (Florence, 1971) and many studies on comparative music, Indian philosophy and translations from Sanskrit (his private collection of Sanskrit manuscripts on music is one of the largest in the world).*

MUSIC OF THE CENTURIES

New and lost horizons of musical traditions

Photo Silvester © Rapho, Paris.

by Maurice Freedman

THE study of the music of non-literate societies, and more widely of non-European societies, was nurtured during the first half of the twentieth century by some university departments of anthropology in the U.S.A. and Europe and largely ignored by the more conventional musicologists. For the latter, music was an art belonging almost exclusively to the European tradition.

The exotic element in musicology was represented for the most part by the popular traditions collected and analyzed within the folklore studies of continental Europe. Since about 1950 that general trend has been reversed.

While in much of continental Europe the folklore tradition of musicology has pursued its course, ethnomusicology has during the last few years exhibited a number of newer trends.

In the first place, there has been a tendency partly to disengage the study of non-European music from the framework established within Western musicology, the non-Western musical cultures being examined in their own terms. One stimulus for this development has been the emergence of a body of scholars within the "new" nations who, in studying their own music by the basic methods devised within the Western tradition, yet bring to their work a view from the inside.

A related movement, although one which embraces the foreign investigators, might be called the field worker's "internalization" of non-European music by his study of practical performance and composition, an effort

CONTINUED PAGE 37

MAURICE FREEDMAN *is an internationally famous name in the world of anthropology. He is Professor of Social Anthropology at Oxford University (U.K.) and the author of a 230-page chapter on Social and Cultural Anthropology to appear in the forthcoming Part II of Unesco's study entitled "Main Trends of Research in the Fields of Social and Human Sciences." Part I was published in English by Unesco-Mouton, The Hague, in 1970 (See "Unesco Courier", March 1973, page 4). The text presented here is a passage from a special section on music.*

THE 'JUKE-BOX' CRISIS IN ASIAN MUSIC

by Tran Van Khê

ALMOST all the countries of Asia, Africa, Oceania and Latin America are non-industrial societies. In all these countries, as in certain strata of society in Western countries, music, for the workers who constitute the great mass of the population, is not simply entertainment, a source of spiritual satisfaction, or an art cultivated for its own sake, but is closely interwoven with everyday work and life.

Professional musicians and music-lovers approach music more as an art form, clothing it in theory and relating it to a certain world outlook or philosophy. Yet both for this élite and for the ordinary people, music remains bound up with social and religious functions.

Music rocks babies to sleep, and children use music in their games. It helps the labourer to forget how hard his work is, it is "the food of love" and a balm for hurt bodies and minds. It sees the dead on their way and consoles the living. It provides an accompaniment to all the operations of the farming calendar, the ploughing, harrowing, sowing, planting, harvesting and threshing and the husking and grinding of the rice.

In non-industrial societies, particularly among the mass of the people, music is not an art pursued for the sake of art, but is present at all the important events of life—birth and betrothals, weddings and funerals. Farmers and craftsmen each have their own repertoire and music is present at all rural and seasonal festivities, at ceremonies to ward off misfortune, to placate evil spirits or thank the tutelary gods and guardian spirits.

Such music is usually vocal, sometimes with the accompaniment of simple but ingenious folk instruments which provide the melody or the rhythm. It is anonymous and orally transmitted, and each performer has the right to imprint his own character upon it. Performers are for the most part workers or semi-professionals.

Being essentially functional, this music differs from that practised as an art by professional musicians and connoisseurs who use more elaborate instruments, more complex vocal and instrumental techniques and more varied scales, and have richer repertoires.

Music of this kind, seen as an art form, may have its origins in the music of the people, but differs from it in its artistic level and its function. As it is more sophisticated, it is harder to learn, and those who spend years learning it must either be able to make a living from it or be rich enough to regard it as a pastime.

In the old days, professional musicians, often of humble origin, had to seek employment—in many cases as bondsmen or menials—with music-loving chiefs, aristocrats or sovereigns. At the Court of Huê (Viet-Nam), for example, palace musicians were generally regarded as servants and were given jobs to do which were quite unconnected with their musical functions.

Musicians were somewhat better treated in China, Korea and Japan but were not held in great esteem. In ancient Persia and in India under the reign of the Emperor Akbar, musicians and singers enjoyed the favour of the sovereigns, but at the end of the 19th century in Persia, when rich men entertained, there were only two or three musicians who, according to Claude Huart in Lavignac's *Encyclopédie de la Musique*, sat on the floor in a corner during the meal.

The *griots*, or professional musicians, of Mauritania formed a separate caste. Michel Guignard, in a book entitled *Musique, Honneur et Plaisir au Sahara*, has offered an explanation of their menial status: "To place the *griot* on any but a very low rung of the social ladder would be to suggest that entertainment and amusement were of no less value than the courage and political strength embodied by the warriors or the religion and learning embodied by the *marabouts*."

Even in countries where music is held in high regard, professional musicians do not always enjoy the status they should be entitled to. In present-day Iran, for instance, performers and teachers of traditional music prefer to call themselves employees of the Ministry of Fine Arts or teachers at the Conservatoire or the University.

IN the nineteenth century, after attempting to conquer the countries of Asia and Africa by the "peaceful" method of converting the population to Christianity, the Western powers tried to overrun them by force of arms. Several of these countries lost their independence, whilst others came under foreign economic control.

The vast majority of the population in the countries which thus fell under colonial rule consisted of countryfolk —landless peasant tenant-farmers, agricultural workers at the mercy of landowners and money-lenders— deeply attached to the traditions of their ancestors.

CONTINUED PAGE 8

TRAN VAN KHE *is not only a specialist on Asian music but an accomplished performer himself. He comes from a Vietnamese family that has produced several generations of musicians and has an extraordinary knowledge of Asian musical instruments. He at present directs the Centre for the Study of Oriental Music at the Sorbonne's Institute of Musicology in Paris. He also heads a research team at the Centre National de la Recherche Scientifique, also in Paris, and is a member of the Unesco-sponsored International Music Council. For his recordings and commentaries on Vietnamese music he was awarded the Grand Prix de l'Académie des Disques Français in 1960 and 1970 and the Deutscher Schallplatten Preis (1969). A more detailed study of the subject dealt with by Prof. Tran Van Khe in this article will be published in September 1973 in a special issue on "Music and Society" of Unesco's new international magazine "Cultures".*

The invasion of modern technology threatens the musical traditions of the Orient

Perched high on the broad back of a water-buffalo, a shepherd-boy plays his flute. This ancient Sung dynasty (960-1260) painting is preserved in the Shanghai Museum.

Photo Paolo Koch © Rapho, Paris

A few chords to get rich quick

Craftsmen, tradesmen and petty officials belonged to the "middle class", forming a moneyed and partly westernized bourgeoisie. The introduction of capitalist production methods created a proletariat which worked in the mines, factories, mills and plantations.

All these political and social upheavals brought about profound changes in the musical life of the non-industrial societies. Some kinds of music fell into disuse or disappeared altogether.

Science and technology have done away with certain back-breaking jobs, but at the same time many work songs have disappeared or are about to do so. With the advent of power-driven ploughs, machines to husk the rice and modern irrigation systems, the old songs that used to accompany these operations are no longer heard. As steamboats replace sampans, canoes or sailing craft, the songs of the boatmen will become a thing of the past.

The development of science and medicine has spelt the end of the old superstitions in many countries. People now prefer to go to the doctor rather than the witch-doctor when they are ill, and the incantations for healing the sick, driving out devils and communicating with spirits are beginning to disappear.

Transistor radios have now penetrated even into very remote areas, and the peasants and shepherds who can now listen to music at home are not in any hurry to go to the market-place to listen to strolling singers, just as city-dwellers are no longer so easily drawn to concerts or plays when they have television at home. Listening to the "new" music put out by the broadcasting stations, country folk tend to imitate an urban style of singing, particularly that of well-known singers or musicians.

The worst thing about this situation is that young country folk are deterred by the "new" music composed by young people under western influences from composing new songs in the traditional styles.

In contact with city-dwellers and listening to "arranged", "harmonized" versions of folk-music, they adopt a new repertoire composed by young musicians who are often unaware of their own traditions and have merely picked up a few rudiments of western-style composition, modelling their style on that of popular songs. Creative talent and the artistic level of folk-music are everywhere in decline.

Several musical genres have indeed disappeared. Chinese, Korean and Viet-Namese court music is dying out now the courts themselves have gone. It is performed only on very special occasions, e.g. for national holidays for receiving ambassadors, for groups of tourists, etc.

Confucian temple music is no longer played in China and Viet-Nam and is only heard in Seoul and Taipeh, where societies for the preservation of musical traditions have attempted to save them. The old ceremonies are no longer performed in Confucian temples.

In Iran, the *ta'ziya*, a historical and religious spectacle comparable with the medieval passion-plays, showing the martyrdoms of the Imams (legitimate successors of Mohammed), is no longer performed in the big towns, with the exception of Shiraz where it was presented during the international festivals of 1967 and 1970. The custom lingers on in the countryside but the plays are no longer performed with the same spontaneity as of old.

In Mauritania today, the character of the *griot* has greatly changed. Michel Guignard, whom we quoted above, writes in this connexion that they are becoming less and less the minstrels and familiars of the nobility. Anyone can now go and listen to them or hear them on the radio. They therefore reach a wider audience with tastes and needs different from those of the minority whom they formerly served.

Similarly, the expert Hugo Zemp writes that now that the traditional way of life of the chiefs of the Senufo of the Ivory coast has gone into decline, or has completely vanished as a result of changing political conditions, the flute orchestra has lost its *raison d'être*.

In Morocco, the Near East, India and Cambodia, all observers emphasize that modern life and the intrusion of modern technology deprive folk-art of new subject matter and seem to dry up the wellsprings of musical inspiration.

A new music is appearing everywhere, often as a result of the "acculturation" of traditional music, a process which is no less prejudicial to tradition than the disappearance of the old musical genres. "Acculturation" is a modern term signifying the adoption by a given people of a culture

other than its own, but the phenomenon is by no means new.

Japan adopted Chinese music of the T'ang dynasty, Korean music and *cham* music in the ninth century, and the result was the *Togaku*, *Komagaku* and *Rinyugaku* styles of Japanese court music *(Gagaku)*. Viet-Nam not only assimilated the Chinese tradition but also the Indian, through the intermediary of the ancient Indian-influenced civilization of the Champa kingdom, while north Indian music was influenced by the music of Islam.

In the last few centuries, it has been primarily the encounter between western music and the traditional music of the non-industrial societies which has caused the most profound upheaval in the latter.

The causes of acculturation are many. In the beginning, it may be a praiseworthy desire to learn something new, a desire for progress, which incites musicians to do something different from their masters or predecessors, to give their music a personal

WANDERING MINSTRELS AND DANCING MUSICIANS. Two young Nepalese minstrels sing to the accompaniment of a form of viol, one in a miniature version. They travel the length of the Katmandu valley presenting their repertoire of popular folk songs in one small town after another. Left, sculpture of a dancer holding a kind of trumpet found on a column of a temple in the town of Jaisalmer in the Thar desert, India.

Photos © Claude Sauvageot

stamp. When they had to rely on their own resources, change was slow; when they came into contact with neighbouring countries, more significant changes occurred. Acculturation is the product of contact between peoples and civilizations, combined with the attraction of novelty.

Contact between countries with the same culture is very fruitful—consider the impact of Chinese music, particularly of the T'ang dynasty (eighth-ninth centuries) on Japanese music, of T'ang and Sung (tenth-eleventh centuries) music on Korean music, and of Ming dynasty (fourteenth-fifteenth centuries) music on the Vietnamese of the Lê dynasty (fifteenth-sixteenth centuries). Thai music owed a great deal to the Khmer tradition and the instruments of the *p'iphat* orchestra of Thailand are the same as those in the bas-reliefs of Angkor. Turkish, Arab and Persian musicians all paid allegiance to the same musical theorists.

Above all, the encounter with the West has engendered hybrid musical forms. Africa and the East have followed the western lead and some have ascribed this to the superiority of western music.

The colonial peoples tried to imitate those who dominated them by the superiority of their technology, in the belief that their culture too must be equally superior, and ended up confusing progress and modernization with westernization.

Lastly, the development of such media as radio, television and records speeds the process of acculturation even more. Transistors and records have reached even the remotest villages. Under constant musical attack from all sides, young people today are drawn and fascinated by this easy-to-write, easy-to-play, easy-to-remember music, and no longer have the patience to spend several years of their lives learning the traditional music.

They need only learn to play a few chords on the Spanish guitar and after six months they can accompany themselves singing the western-style songs written by their compatriots. Those who fall in with the fashion of the day may become radio, television or recording stars and get rich quick.

The development of communications has also made it easier for musicians to travel. Some Oriental virtuosi who have given concerts in the West have been impressed by symphony orchestras and returned home with the idea of writing concertos for a traditional instrument and symphony orchestra. The result is hybrid music.

Etymologically, the words hybrid or hybridization are not pejorative. As biological terms, they refer to the crossing of different species or even different varieties of the same species. In everyday speech, a hybrid is something in which two elements of different nature are artificially combined. Applied to language, to art or music, the term implies a certain disdain.

At the Shiraz seminar on Asian Music in 1968 and again at the Congress of the International Music Council in New York, I suggested that there

Photo © Claude Sauvageot

Photo Unesco - M Serraillier

WATER AND BAMBOO MUSIC

Gongs, xylophones and bowls of water are instruments which produce sounds by natural vibrations. Above right, the Khong-Vong, a traditional Thai instrument composed of 17 knobbed gongs strung in a circular bamboo frame in which they vibrate. Above, bowls with different levels of water are used by an Indian musician to create an unusual musical instrument with a lovely tinkling sound. Once widely played in India and Viet-Nam, it is now rarely heard. Right, an Indonesian class plays traditional music on the Anklung. The instrument is played by sliding the bamboo pieces in a groove, thus producing a musical sound.

Photo Unesco - Pierre A. Pittet

were two distinct sorts of hybridization.

Firstly, there is the sort which impoverishes, which sometimes destroys the national character of one of the two traditions involved, which is what happens in most cases when the music of the East or of Africa comes into contact with western music.

Oriental or African musicians accompany songs based on particular tonalities on a piano tuned to an equally tempered scale, or use clarinets, saxophones and even electric guitars to perform traditional music, playing common chords or arpeggios to punctuate the musical phrases of traditional music. Hybridization in such cases is detrimental because it tries to apply the instruments and styles of one tradition to another tradition with which they are incompatible.

On the other hand, there have been cases of beneficial hybridization where the borrowing of foreign elements has led to a new flowering of a particular tradition.

This was what happened when the music of northern India came into contact with the Islamic tradition, when Japanese court music was enriched by the influence of T'ang dynasty Chinese music, Korean and *cham* music, and when Vietnamese music assimilated both the Chinese and Indian traditions.

The effect is beneficial because the elements borrowed are compatible with the original tradition.

Acculturation has reached epidemic proportions and caused havoc among the musical traditions of the non-industrial societies, because instead of borrowing from the West new and constructive elements such as would lend new vigour to their own musical traditions, Asians and Africans have bor-

rowed elements which are incompatible with the basic principles of their traditional music.

Acculturation is a universal phenomenon. What we must try to do is to turn the potentially destructive forces involved into constructive forces. The problem appears to me to be one of incompatibility and compatibility. Whereas the combining of compatible elements produces a successful "graft", the incompatibility of the elements concerned causes "rejection".

A very thorough knowledge of one's own national culture and the culture from which the elements are to be borrowed is needed in order to avoid "rejection". Unfortunately, the leading exponents of the traditional music, aloof in their ivory towers and blinded by their own superiority complexes, refuse to allow change and in many cases are unfamiliar with any tradition other than their own, which they consider to be the only valid one.

Young people, on the other hand, are only interested in western music, the only form they consider valid, the music of their own country being regarded as mere "folklore". Thus neither the traditional musicians nor the young are capable of distinguishing which elements are compatible and which are incompatible and thus avoiding a type of acculturation which is prejudicial to their traditions.

In many countries, the new music corresponds to a new need, the need to sing together at mass gatherings. It has thus made its own contribution to the awakening of national consciousness and to preparing the peoples of those countries for the national liberation struggle, and has hence fulfilled its historical mission. In most cases, however, such music leaves a great deal to be desired from the artistic point of view.

Several young musicians have studied composition in the conservatoires of Europe and America and have adopted the Western musical idiom once and for all. The general public is not yet receptive to their music, but at the same time it has lost interest in traditional music, which now only has a minority audience. Private concerts are given less and less frequently, while radio, television and records plug the new, heavily westernized music.

I do not agree with the fatalistic argument that traditional music is dying and must soon disappear to make way for another type of music, which, though perhaps less authentic, is more in keeping with the needs of modern society.

The traditional music of the non-industrial societies is not "dying"; it may be sick, but the thing to do with a sick man is not to kill him off or to let him die without trying to cure his sickness. The present trouble may turn out to be nothing more than growing pains—if proper steps are taken straight away.

The re-birth—not the survival—of musical traditions is, needless to say, a problem which requires primarily a national solution. The cultural and educational organizations, public and private, and the governments of Asia and Africa could improve the teaching of traditional music, raise the standard of living of traditional musicians and reorganize national musical life.

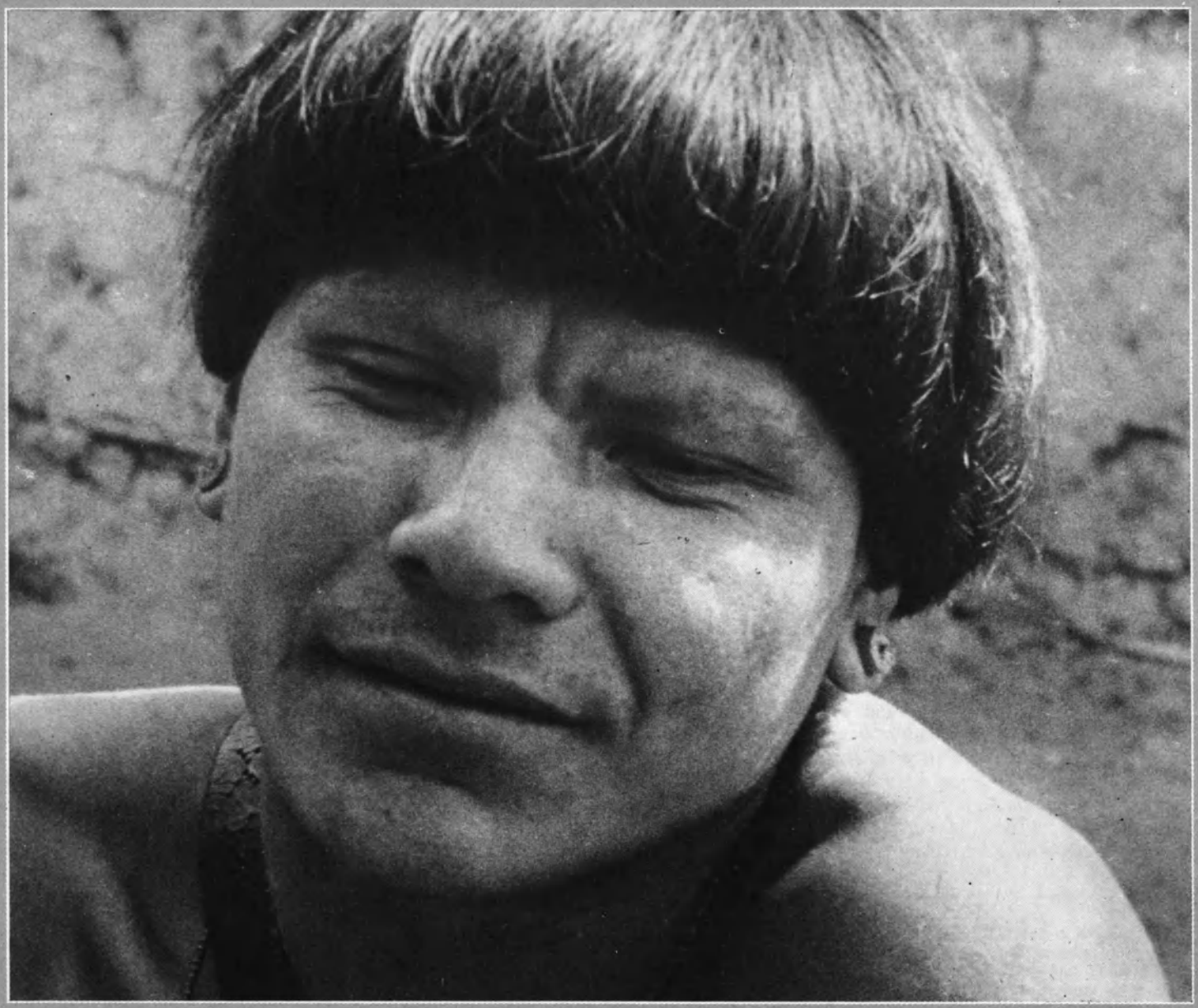
Western countries could, however, help us in our task of rescuing our musical heritage by showing an interest in our authentic traditional music. Performers of such music who have been invited to give concerts in Western countries enjoy greater prestige among their compatriots.

The International Music Council and the International Institute for Comparative Music Studies and Documentation have not only helped the Western public to appreciate Asian music at its true worth but have also helped to restore the confidence of masters of the art of traditional music in Asia. ■

FROM CONCH-SHELL TO TRUMPET-BELL. The conch-shell, once played as a musical instrument throughout almost the whole of Asia, is fast disappearing and is now only used in ceremonial and processional music. The end of the shell is broken off to form the mouthpiece. Below right, the bell of a modern jazz trumpet.

Photo © Hausman, Munich, Fed. Rep. of Germany

Photo © taken from "Du Romantisme à l'Expression", Editions Rencontre, Lausanne, 1966



Photos © Alain Gheerbrant

MUSIC HATH CHARMS...

Indians of the Maquiritare tribe listen entranced to a recording of Mozart's 26th Symphony. The Maquiritares live in complete isolation on the borders of Venezuela and Brazil. Photos are stills from a film by the French explorer Alain Gheerbrant made in 1950 during an expedition to the unexplored upper reaches of the Amazon. The tribesmen preferred Beethoven to boogie-woogie and Ravel to rock, but Mozart, reported Gheerbrant, could move them almost to ecstasy.

BEETHOVEN TAMES THE JUNGLE

A great Soviet composer presents his views on music without frontiers

by Dmitri Shostakovich

THE interaction and the play of mutual influences between the musical cultures of West and East, of peoples brought up in the traditions of European musical thought and the peoples of the rest of the world, constitutes a key factor for the understanding of the evolution of national musical traditions.

In this connexion, I fully agree with those who rightly point out how wrong it is to use the term "developing countries" with regard to the ancient and great cultures of the Asian, African and Latin American states. Whereas these countries may lag behind Europe and North America industrially, it is highly inappropriate to speak of them patronizingly as "developing" in the sphere of the arts.

To what extent can the means of expression accumulated over the centuries by one people be used or subordinated to the artistic norms of another national culture? To me the question of the so-called "incompatibility" of modal and harmonic systems, of the "harm or benefit" which the polyphonic or harmonic devices characteristic of European music bring to the cultural heritage of the countries of the East, is not entirely clear.

But of one thing I am firmly convinced, namely the basic equality in human culture of all the various national musical traditions, the whole rich fund of melodies, rhythms, timbres and subtle poetic discoveries created by folk singers, instrumentalists and professional composers.

To my mind, the point is not the "compatibility" or "incompatibility" of the various musical systems, but *how* and by *which methods* the problem of the interaction and mutual influence of the cultures of peoples differing from one another ethnically and geographically is solved.

Here everything depends on the artistic tact and talent of the people concerned—the composer, performer, teacher or theoretician—their sense of responsibility to the art and their professional honesty.

They may, of course, encounter many a stumbling-block. There is always the great danger of standardization, of reducing the musical cultures of various peoples to the "average European level".

And one can well understand the concern of people who are closely involved in guiding these processes, who are connected with training professional musicians for their country, and who are familiar with all the forms of propagating music.

One cannot allow of a thoughtless or, worse still, commercial approach, a disregard for the great humanist traditions of all the peoples of our planet. Such a course could lead to the destruction of century-old artistic values and to the burying of one's own national heritage in oblivion.

But nor should one attempt to isolate the art of this or that people from the natural exchange of creative achievements between nations, from the mutual borrowing of elements in the various systems of musical thought and musical speech.

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Dmitri Shostakovich, left of photo, holding fire-hose to extinguish incendiary bombs in Leningrad during World War II. Shostakovich wrote the first three movements of his 7th Symphony ("Leningrad") in 1941 during the siege of the city.

Photo © APN, Moscow

DMITRI SHOSTAKOVICH *is the world famous Soviet composer. He has written more than a dozen symphonies as well as ballets, operas, chamber music, choral works and film scores. The article presented here is an address given by Shostakovich at an international music congress held in Moscow in 1971 on traditional and contemporary music, organized by the International Music Council and the Soviet National Music Committee.*

Photo © Roger Viollet, Paris

Caruso and Chaliapin: the centenary of two 'Mastersingers'

This year the whole world is celebrating the centenary of the birth of two great singers —the bass Fedor Ivanovich Chaliapin and the tenor Enrico Caruso. Born at Kazan (USSR), Chaliapin quickly won international fame not only for his stupendous voice, but also for his skill as an actor which enabled him to interpret such great roles as Strauss' Don Quixote (left) and Mussorgsky's Boris Godunov, on the principal stages of the world. Caruso was born in Naples (Italy). The exceptional purity and power of his voice earned him world-wide acclaim and a reputation as one of the greatest tenors of all time. His prestige is still so great that a London street-musician (right) can attract an audience merely by advertising "songs of Caruso".

BEETHOVEN TAMES THE JUNGLE *(Continued)*

One of the natural and logical forms of development of the national tradition is not only its direct link with the life around it, with new social conditions and the growth of people's awareness but also its ability to absorb and enrich itself from everything that is genuinely progressive in the ideological and technological sense, which is created by other traditions, sometimes even very remote ones.

Naturally, this process must take the form of mutual exchange and not be imposed from outside. To illustrate these remarks I should like to mention a few well-known facts from the history of Russian music.

Did not Borodin, Balakirev, Mussorgsky and Rimsky-Korsakov enrich their work by turning to individual specimens or elements of the folklore of the peoples of the East? How much poorer Russian music would be without Borodin's *Polovtsian Dances*, Balakirev's *Islamey*, Mussorgsky's *Persian Dance* and Rimsky-Korsakov's *Scheherazade* and many other pages of Russian music about the East.

And then there is the dedicated work of a number of Moscow and Leningrad composers in the Central Asian republics, where an incredibly short period of time saw the emergence of national schools of composition using the experience of Russian and West European music to build their own national cultures.

The experience of my country—I have in mind the period after the victory of the Great October Revolution—testifies to the fact that the efforts of several generations of Soviet musicians to build a musical culture for all the peoples of the U.S.S.R. were directed along the right lines.

In order to appreciate the greatness of this task presented by history itself one must be able to envisage the vast size of our country and the great variety of geographical and ethnic conditions which mould the life and character of its peoples, who speak and sing in a hundred and five languages.

In the complex process of founding a musical culture for the Soviet peoples an important part is played by Russian classical music and the fine traditions of the Russian school of composers. These traditions are deeply rooted in the everyday life and culture of the Russian people. They have been further developed in the new conditions of socialist life in our multinational state.

The last thing I should want is that the development of our musical culture—composition, performing, teaching and musicology—should appear to be smooth and entirely free from contradictions and difficulties. We have also had our difficulties and mistakes and irritating failures.

Nevertheless I am convinced that the direction of our searching was and remains a correct and fruitful one. This may be seen from the truly historic accomplishments in the building of a progressive culture and art in the Soviet Asian republics which can be measured by quantitative and, more importantly, qualitative data of an indisputable kind.

The intensive advance of Soviet musical culture *in breadth*, embracing millions of people in all parts of our country, has developed and is still

developing *in depth,* enriching our lives with bold, truly innovatory finds and discoveries.

It should suffice to mention here the name of the great composer Sergei Prokofiev, who has given a mighty impulse to the creative searchings of many composers and performers all over the world. Another of Prokofiev's great contributions is his profoundly original discovery of the riches of Russian, and not only Russian, folk music. I should just like to mention his fine second string quartet on Kabardinian-Balkar themes.

The world-famous composer Aram Khachaturian, who has delved deep into the music of the Transcaucasian peoples, has succeeded in using this basis to create symphonic works which have greatly influenced the development, first and foremost, but not exclusively of his native Armenian music.

The same can be said of the creative role of the talented composer Kara Karayev who stands at the head of an interesting and most promising school of composers in Soviet Azerbaijan.

To my mind, those who support "protective tendencies" with respect to the musical cultures of non-European peoples, are somehow ignoring the realities, the generally recognized artistic values which have been and, I am convinced, will be created as a result of the bold, creative intervention of the composer in a sphere which is at first alien to him.

While rejecting the crude repression of one culture by another and the views current in the West about cultural genocide and the implanting of an alien musical culture, we cannot nevertheless agree with the appeals for complete isolation of one musical system from another for the sake of preserving these cultures in their original purity.

LET the Asian and African peoples who have created a high culture and a rich original folklore, develop their art and perfect their musical speech, but at the same time let them not close their ears to the great achievements in the music of other peoples.

I remember the unforgettable impression which a certain documentary left on me. It was a film about the life of what appeared to be a very primitive Indian tribe living in an almost inaccessible area somewhere in the upper reaches of the Amazon.

There was a really moving scene in it, where the chief and several of the tribesmen listened to a tape-recording of the Beethoven violin concerto. On the faces of these people, who had just been shown at work, hunting, in their primitive everyday life, one saw extremely strong emotions verging on shock. Beethoven was addressing himself to a person from another world and that person was listening to his speech and understanding it.

This seems to me to suggest the following conclusion. Music does not allow of national limitations and does not need protective measures aimed at isolating one culture from another.

On the contrary, what is required is that countries possessing more developed means of spreading musical culture, highly qualified specialists and teachers should come to the aid of peoples who suffered centuries of colonial rule without the opportunity to develop their national culture freely.

Of course, this help should not turn into cultural "aggression". And musicians who are sincerely concerned about the fate of music the whole world over, must try to find a common language for affirming and preserving the great cultural values, those which the peoples of the world have already created and those which they are sure to create in the future. ■

Photo Marc Riboud © Magnum, Paris

THE ANGEL OF THE MARACAS

By Alejo Carpentier

Latin American rhythms and instruments have influenced the work of every modern composer

ALEJO CARPENTIER *of Cuba is not only a famed novelist whose books have been translated into 22 languages, but also a musicologist of repute, author of a book entitled "La Musica en Cuba", and a former lecturer in music at the Universities of Havana (Cuba) and Caracas (Venezuela). His books translated into English include: "The Kingdom of this World" (1957), "The Lost Steps" (1957), "The War of Time" (1958), all published by Knopf, New York, and "Explosion in a Cathedral", Little Brown, Boston, 1963. Formerly Professor of the History of Music at the Cuban National Conservatory, Havana, he is at present Counsellor for Cultural Affairs at the Cuban Embassy in Paris.*

Photo Unesco - Zevaco

Wearing sumptuous costumes, Indians in Copacabana (Bolivia) dance the "Morenada" to celebrate the annual religious festival of Candlemas ("Candelaria") on February 2. Though performed during the carnivals and religious feasts introduced by the Spanish, this traditional dance goes back to pre-Columbian times. The dancers have ornate plumed headdresses and wear crinoline-type costumes weighing nearly 20 kilogrammes, "built" over metal hoops and embellished with pearls and glass trinkets. The dancers, carrying hand-bells, execute graceful movements despite the weight and dimensions of their costumes.

ONE day in the year 1608, shocking news reached the Cuban town of Bayamo. The much-loved bishop, Fray Juan de las Cabezas Altamirano, had been captured by Gilbert Giron, French pirate and marauder of the Caribbean islands, who was holding him for ransom.

Undaunted by the demand for money or jewels, the indignant townsmen of Bayamo banded together into an armed militia and set off to deliver the captive. As a large force was needed for the rescue operation, they called upon the help of a negro slave by the name of Salvador Golomón, who was renowned for his valour.

During the fighting, Golomón challenged the pirate to single combat and lopped off his head with a well-aimed stroke of his machete. The plunderers were put to flight and the victors returned triumphant amid rejoicing and celebrations.

A hymn composed specially for the occasion by a choir master versed in the art of counterpoint was sung in honour of the rescued bishop in the church of Bayamo.

The townsfolk brought out their guitars and rebecks, their flutes and fiddles, and held a great ball at which the sound of European instruments mingled with the beat of African drums, *maracas* and *claves*, and even some Indian instruments, among them one called a *tipinagua*, which must have resembled the bell-like instruments played by Indians throughout the American continent.

Watching the scene of rejoicing, one of the citizens, Silvestre de Balboa (1564-1643 ?), was fired by poetic inspiration and wrote the magnificent epic stanzas of his "Mirror of Patience" (a poem whose hero, for the first time in history, was a negro, on whom, as the poet put it, all the gods of Greek mythology looked down in admiration).

This poem was to be not only one of the first great texts of Latin American literature, but was also the first account of a religious and secular concert combining all the instrumental and vocal components that were later to characterize Latin American music. It was these qualities which brought the music of the continent to the forefront of the rich panorama of world music at the beginning of the present century.

When Hernán Cortés caught sight of the coast of Mexico, relates his companion in arms and future historian Bernal Díaz del Castillo, the Conquistador, hoping for fortune in battle, quoted a romance of the "Carlovingian cycle", which told of Roland and his valiant companions.

In 1946, I had the surprising experience of hearing the verses mentioned by Bernal Díaz del Castillo recited by a Venezuelan folk poet who could neither read nor write, who had never left his native region of Barlovento, and to whom they had been handed down by oral tradition.

During my childhood, young Cuban girls still used to dance rounds to the strange "romance" of Delgadina, an unfortunate maiden mistreated by "a Moorish dog and a renegade mother". This reveals the medieval

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origin of verses, dating back to before the reconquest of the Kingdom of Granada, whose extraordinary propagation throughout the whole of Latin America has been the subject of intensive study by Ramón Menéndez Pidal.

We know the names of some of the musicians—guitarists and singers—who accompanied Hernán Cortés on his fabulous adventure, and we also known something about a certain Juan de San Pedro, a trumpeter and musician at the court of Charles V, who settled in Venezuela during the early years of the 16th century.

Some time between 1530 and 1540, the music of small portable wooden organs could be heard in the nave of the original cathedral of Santiago de Cuba, which at the time was no more than a great barn, a vast straw hut with a roof of palm leaves, and where the Cuban musician, Miguel Velazquez, first came into prominence.

We also know that the early evangelists in the New World brought about one of the first close associations of two totally alien cultures by the ingenious device of adapting the words of Christian liturgical texts to the traditional melodies sung by the newly-colonized Indians.

From there it was but a step to the full-scale, semi-religious, semi-secular concert described by the poet Silvestre de Balboa.

At this point, however—and this is already apparent in the "Mirror of Patience"—the religious and the secular parted company and went their own separate ways, just as scholarly and popular music existed side by side but quite independently of each other in Europe at that time.

WITH the construction of what were becoming real cathedrals, religious music took the path to Mexico City, Morelia and Lima, where musicians were beginning to develop a polyphonic art with a high degree of technical virtuosity and were already producing, in the 17th century, liturgical works of great importance.

The churches gradually became real schools of music : the great polyphonic works of the Mexican composers Guerrero and Morales were sung everywhere, as well as those of the Cubans Porpera and Marcello, and especially Pergolesi, whose *Stabat Mater* had a "best-seller" success throughout the continent and exerted a powerful influence on many Latin American composers.

This brings us to the 18th century when, obviously familiar with contemporary developments in European religious music, composers evolved from austere polyphony to a harmonic style in keeping with the fashionable aesthetic dictates of the period.

There emerged a new style with greater freedom of composition, and which demanded a certain degree of virtuosity on the part of the performer. Musicians were carried along by the current of their own invention and showed increasing interest in the melodic aspects of vocal works.

Stringent discipline gave way to a breath of fresh air from Italy, where musicians had cast off the shackles of a certain musical scholasticism. This new Italy was represented in Argentina by the Florentine Domenico Zipoli (1688-1726), who held the office of organist in Cordoba's Jesuit church and whose scores, with which choirmasters quickly became familiar, brought to church music new models and techniques which fell upon receptive ears.

From this background sprang the remarkable work of the Cuban Esteban Salas (1725-1803), choirmaster of the Cathedral of Santiago de Cuba. In addition to masses, hymns, canticles, etc., based on Latin texts, Salas produced a hundred or so *Villancicos*, or carols, for voices, two violins and thoroughbass.

These pieces have the unusual characteristic for that time of being composed on somewhat naïve but fresh and lively verses written in Spanish. (The earliest of Salas' *Villancicos* we know of dates from 1783).

In the meantime, popular music was also evolving. From a mixture of Spanish ballads, African drums and Indian instruments came forth the "devilish sarabands of the Indies" mentioned by Cervantes and other great classic Spanish authors such as Lope de Vega and Góngora.

They were danced in the ports of Havana, in Cartagena, in Portobello and Veracruz, in Panama—"it comes from Panama", says Lope de Vega, describing a *son* (sonata), which appears in one of his countless plays.

Here was a mingling of negro rhythms with "romance" melodies, as well as an echo of the past in the Indian *sonajeras*, as the chronicles called them, coupled with *claves, maracas, bongos* and drums of various kinds, and simple percussion instruments, whose most complete and finest form of expression lies in the extraordinary Brazilian *batucadas*.

The inspiration, improvisation and spontaneous imaginative techniques of their dynamic rhythm patterns could be studied to advantage by modern groups interested in this means of expression, such as the well-known "Strasbourg Percussionnists".

When Bizet wrote a *habanera* into "Carmen", the word *habanera*—the music of Havana—entered the world's musical vocabulary. Debussy wrote part of his *Nuit à Grenade* to the rhythm of a *habanera*, and Ravel used the same rhythm in the third movement of his "Spanish Rhapsody". Erik Satie also amused himself by putting a *habanera* into his *Sites Auriculaires*.

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Colour pages

THE MOOD-MUSIC OF INDIA

The colour paintings on the following pages are four miniatures from northern India dating from about the 17th century. They illustrate a type of Indian music known as ragas. *The* raga, *meaning "colour," "feeling," is difficult to define since the word stands not only for an infinitely variable combination of sounds and intervals within a fixed time scale, but also for the emotion it arouses. Each* raga *is conceived with the aim of exciting and sustaining a particular mood in the listener and can last from a few minutes to over two hours. Over the years,* ragas *have come to express moods appropriate to different hours of the day and night and these associations in the Indian mind are indicated by traditional paintings, such as these enlarged miniatures, conveying the essence of the* ragas *in pictorial form.*

THE RAINS AND ROMANTIC LOVE *(opposite)*

An ancient *raga megh* associated with the god Shiva. In India the rains bring relief from the heat and a re-awakening of nature and romantic love.

THE LADY OF THE LUTE *(centre page left)*

This *raga todi* evokes a mood of loneliness and tenderness. Her solitude alleviated only by the presence of three deer, a lady plays the *vina* (a seven-stringed Indian lute).

JOYOUS MOOD OF SPRING *(centre page right)*

A *raga vasant* that conjures up the joyous mood of spring. Beneath a newly-blossoming tree a couple dance to the rhythm of the drum.

LOVERS PARTING *(page 22)*

A *raga lalit* for the very early morning. After a night of bliss a young man leaves his beloved in a mood of sad tenderness.

Photos © Sangitacharya Manfred M. Junius — Banaras Hindu University

UNESCO & THE WORLD OF MUSIC

IT was no mere chance that led Unesco to play an active part in the world of music. On the contrary, judging that music offered the world a "language without words" and a vehicle of artistic expression capable of transmitting a universal message, Unesco's Member States included music in the organization's world programme from the very start.

Thus, one of the first non-governmental organizations established under Unesco sponsorship was the International Music Council (IMC), which celebrates its 25th anniversary during the 1973-74 musical season.

The IMC was allotted the task of studying the development of music throughout the world and maintaining permanent contact between Unesco and national and international bodies, including state radio and television services, concerned with the creative and educational aspects of music and with its diffusion.

The Council also has a responsibility for promoting contemporary music and encouraging the spread of knowledge of traditional music of all cultures. Thus the preservation of non-western musical forms is an important feature in its projects and programme in which it aims to cover all aspects of music.

Jazz and the more recent phenomenon of "pop" music are signs of the beginnings of a profound upheaval affecting the whole field of musical creativity. Realizing the importance of this musical revolution, Unesco has undertaken a number of studies of the increasingly popular new musical forms and the instruments musicians are and will be using, as well as of the sociological background against which the musical forms of today are born and flourish.

It is in this context that the meetings of music experts organized by Unesco are held. The first of these meetings, which took place at Yaoundé (Cameroon) in February 1970, was devoted to the study of musical traditions in Africa South of the Sahara and gave a new insight into many aspects of traditional African music, particularly with regard to its evolution and dissemination (see article by Akin Euba page 24). The findings of this meeting have been published in English under the title "African Music" by "La Revue Musicale", Paris, 1972.

A second meeting organized by Unesco at Stockholm, in June 1970, examined a question which preoccupies most musicians today—the relationship between the arts and technology. The papers and reports presented at this meeting have also been published in English under the title "Music and Technology" by "La Revue Musicale", Paris, 1971. Latin American music was the subject of a third meeting held in Caracas (Venezuela), in November 1971, at which experts drew up a systematic study plan covering traditional music, *avant-garde* music and *musique concrète*.

Another Unesco initiative in this same context is the series of records issued under the general title of the "Unesco Collection". These records are produced in collaboration with the International Institute for Comparative Music Studies, a cultural organization established in Venice in 1970 with among its aims the production of recordings of the highest technical quality of the top musicians and groups of the various musical cultures of Africa and the East.

The Unesco Collection (see pages 36 and 39) now includes two anthologies and two series of records prepared for the IMC and Unesco by the International Institute for Comparative Music Studies. Another series, produced since 1972, forms an extension and sequel to the musical "Rostrums" organized by the International Music Council.

The two anthologies, both issued under the Bärenreiter-Musicaphon label, consist of record albums accompanied by commentaries and illustrations which open the way to the study of the traditional music of several countries of Africa and the Orient. "A Musical Anthology of the Orient" includes music from Afghanistan, China, India, Iran, Japan, the Khmer Republic, Laos, Malaysia, Tunisia, Turkey, the U.S.S.R. and Viet-Nam; An Anthology of African Music" includes music from the Central African Republic, Chad, Ethiopia, Ivory Coast, Nigeria and Rwanda.

The "Musical Sources" series, issued under the Philips label, covers music of the world's most ancient civilizations and includes recordings of Arab music and music from Bali, Egypt, northern India, Iran, Israel, Java, the Khmer Republic, Korea and Tibet.

The second series, "Musical Atlas", consists of recordings of living folk music still played in certain communities throughout the world. Issued by Odeon-EMI Italiana, it includes music from Bengal, Ivory Coast, the Khmer Republic and Portugal.

Contemporary music is catered for by the International Rostrum of Composers, initiated in 1954 by the IMC in collaboration with Unesco, which holds annual meetings attended by representatives of radio stations to encourage the exchange of contemporary music.

Delegates from the radio organizations of 34 countries took part in the 1971 Rostrum and each radio station undertook to select and broadcast during the 1971-72 music season at least six of the 89 contemporary works presented at the Rostrum.

Since 1972, the Rostrum has given rise to a new series of recordings in the Unesco Collection entitled "Contemporary Music" (see page 36).

The International Rostrum of Young Interpreters, organized by the IMC in collaboration with Unesco, and from 1973 to be held annually, is designed to help young performers in their careers by presenting them in person before leaders in the world of music, opera, radio, television, etc. The 1972 Rostrum was held in Bratislava (Czechoslovakia) as part of the Bratislava Music Festival. A new Unesco series of recordings is to be based on these Rostrums.

Two other Rostrums, organized by the IMC, Unesco and the International Institute for Comparative Music Studies, are held in alternate years.

The Asian Music Rostrum, created in 1969, brings together representatives of Asian radio stations to listen to and exchange authentic traditional music of their countries and to make it known in other regions of the world. Eight countries were represented at the 1971 Rostrum held at Unesco's Paris headquarters—Hong Kong, India, Indonesia, Irak, Japan, Jordan, Korea and the U.S.S.R.

The African Music Rostrum, inaugurated in 1970, also aims to enlist the help of radio stations to make the authentic traditional music of the various musical cultures of Africa known throughout the world. The last session was held in Venice in 1972.

OTHER international musical events and meetings, such as the International Music Congress organized by the IMC, are held throughout the year. The theme of the 1971 International Music Congress, held in Moscow in collaboration with the Soviet National Music Committee, was "The musical cultures of peoples: traditional and contemporary." One of the participants at this Congress was the world-famous Soviet composer Dmitri Shostakovich who spoke on national musical traditions and the laws of their development (see article page 13).

To mark the 25th anniversary of its foundation by Unesco, the IMC is to hold a series of musical events in Switzerland, beginnning in September 1973 and continuing into 1974, which are being organized in co-operation with Unesco and the Swiss National Music Committee.

A predominant place will be reserved for works and artists selected at the four IMC Rostrums. The theme of the first part of the Symposium at Geneva will be "In search of a new musical public, approached from the double angle of musical 'animation' for youth and the presentation of music by the audio-visual media".

Unesco's programme also includes plans for a musical workshop, to be held in 1974, bringing together musicians from Europe and Asia. At the same time studies on musical education and the relation between "pop" music and youth will be undertaken in collaboration with the Fédération Internationale des Jeunesses Musicales and the International Institute for Music, Dance and Theatre in Vienna. Finally, Unesco's programme provides for the award of study and travel scholarships to musicians and musical specialists.

Music, then, is accorded the important place it merits in Unesco's cultural programme. For some countries the problem of music is one of preserving and encouraging an art; for others the preservation and promotion of music is bound up with the whole problem of national development. ■

Photo Unesco

By Akin Euba

TO the casual observer it might appear that, in face of powerful influences from the Western world, traditional African music has lost its meaning in contemporary Africa.

Yet most Africans continue to live according to traditional patterns of culture and maintain their traditional music which forms their primary experience of musical art. It is only in urbanized Africa that cosmopolitan culture is so predominant and Western music so much in evidence.

Among those Africans who have received a Western education and whose pattern of existence exposes them to various aspects of Western culture, musical taste is of two kinds. A small minority have cultivated a taste for the more contemplative forms of Western music—classical and sacred (and jazz); the vast majority have little interest in any kind of music except "pop".

I do not believe that Africans who have forsaken African for Western music did so because of artistic values; it is only that most of them were born outside the tradition of African musical culture and are only vaguely aware of the elements that make it so important to its practitioners.

Assuming an equal education in both types of music, those who are most sensitive to the highest music in their own culture would probably also be those who respond to what is best in a foreign culture. Hence, there is little danger of Africans, if adequately educated musically, abandoning their traditional musical culture when heavily exposed to Western music.

The reasons for a possible domination of African music by Western must therefore be sought elsewhere.

Africans qualified in Western music are materially better off than prac-

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THE DICHOTOMY OF AFRICAN MUSIC

Two facets of music in Africa. Below, an Ivory Coast harp, the indispensable accompaniment to song. Throughout Africa the harp is played by men and the lute by women, except in Mauritania where the custom is the reverse. The Ethiopian Government has been developing a nation-wide music education programme and has set up a national symphony orchestra. It recently called upon Unesco for help in this project. Photo left, shows the new orchestra formed with the help of a Unesco expert, Mr. George Byrd, seen here (left) with the baton.

Photo Edouard Boubat © Top-Réalités, Paris

titioners of African traditional music. A first class concert pianist can earn more by a single recital than an equally gifted traditional musician could hope to make in a year. African "pop" musicians not only receive much higher fees, but get their music recorded and broadcast as standard fare on local radio stations.

A taste for Western music implies acquiring a taste for other aspects of Western culture also. For the average contemporary African, a good Western education opens the way to important jobs and social influence, and this explains why an African master-drummer will encourage his son to spend his time acquiring one rather than spend it becoming a master-drummer.

One of the success symbols in Africa today is a big radiogram—expensive furniture for display in the living room perhaps but there is also

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UNESCO ARCHIVES

Symbol of success: the record-player in the living room

an intent to listen. Whatever the owner's feelings towards traditional music, most of his records will inevitably contain music that is non-African or at · best neo-traditional popular African; if he wants African music records he must probably seek them abroad.

A radiogram owner is a music patron, contributing to the popularity of the musicians who get recorded. In the past, African chiefs were, financially, the most influential individual patrons of traditional musical art. But today, financial influence has passed from them to the radiogram owners whose musical tastes—however traditional before—have now been affected by the only records that are on sale.

Technological advance is now a basic aim of African societies. Does technological development automatically spell doom for a non-technological art culture? So far, the parameters have largely been determined in Europe and America: is modern technology feasible in Africa without a total conversion to Euro-American standards? African traditional music is bound up with African traditional social life; if the latter becomes westernized, can the music retain its characteristic identity, survive in a new social context?

FOR some scholars, meaning in African music is bound up into the functions music serves in society; the frequency with which it is integrated with non-musical activities has led to generalizations about its utilitarian functions with the implication that it is meaningless outside its specific social context.

There is, however, a second category of listener, little concerned with scientific analysis, much more interested in the "soul" of the music. That he does derive some satisfaction, however incomplete, from African music, suggests that this music, removed from its social contexts, is not entirely meaningless.

However, for the listener not in touch with the context in which its music is customarily performed, and who hears it purely as music, a knowledge of the speech language of the ethnic group to which the piece belongs would be crucial to an understanding of the musical language.

For those who watch musicians perform, the visual impression adds an artistic side, a dramatic element that complements the musical element with a dimension that is lacking for a listener who is not actually present. He who sees as well as hears is closer to a correct interpretation of the music's meaning, but only that much closer, for the total meaning of the music in relation to the context cannot be realized by the observer but only by the participants.

Musical meaning in African traditional culture can thus be of different shades, ranging from the purely tonal through the linguistic to the socio-dramatic. Lacking its socio-dramatic associations, part of its meaning is missing, but, purely as music, it could not fail to have meaning for musical ears—partial but intense, and including aspects which are unimportant or imperceptible to the average African listener.

People unfamiliar with African traditional music, and hearing it out of context, sometimes find it too repetitive. But the more clearly the listener can understand the music's function, the less is likely to be his irritation, until he eventually realizes that repetition is one of the primary aids the music utilizes in order to fulfil its purpose.

Contact with Western culture has introduced a few African musicians to the idea of composing music meant just to be listened to, an approach that may spread in an increasingly technological Africa as former social values break down and music separates from the context that hitherto has provided much of its impetus. Some fear that, in such a situation, African traditional music may cease to exist.

Music, of course, cannot live without new creative forces to sustain it through changing social circumstances. But will the African creative genius,, which has in the past survived social change, now become unproductive in the atmosphere of contemporary society?

Should traditional music lose its present social context it should not be too difficult for it to transform and become a purely contemplative art-form. The way is already open, even if Africans do not customarily listen contemplatively.

The music may lean very heavily on poetry whose "real" meaning is invariably one or more steps removed from the literal meanings of individual words and sentences, a symbol for something else. But even if we fail to grasp this "real" meaning, the music may still convey artistic feeling.

ONE of the challenges to the contemporary composer in Africa today is how to carry the essentials of this poetical sense in African music over into musical settings of modern African poetry in non-African languages.

Experiments by Senghor and others in the use of African traditional instruments to accompany recitals of African poetry in European languages foreshadow new creative openings. Again, in Wole Soyinka's plays, texts spoken in English are juxtaposed with texts in Yoruba, sung and accompanied in the traditional style of Yoruba music.

The challenge has been thrown down by the writers. It remains for the composers to work towards a total fusion of non-African speech with African musical language. The problems are immense. African traditional song composition is conditioned by the nature of African tone-languages, and would seem incompatible with European song.

But although speech meaning in European languages is only partially conditional upon tonal considerations, there are possibilities—as for example in the *sprechgesang* (intoned speech) compositions of Arnold Schoenberg—of making an artistic use of the speech tonality of European languages. African music also utilizes speech-song, and this might provide a basis for a co-ordination of cultural styles—setting African literature in European languages to an African musical idiom.

The way in which African traditional music may gradually accomodate itself for contemplative listening can be seen in African-language plays written for the modern theatre. The music follows traditional music styles and even borrows from the existing repertoire.

These plays are really transpositions of traditional music and drama from their social context into the context of the modern theatre and are

thereby a direct evolution from the musico-dramatic art of traditional culture. Their success and increasing popularity are sufficient to justify the view that traditional music can survive on its own terms, away from the customary social context.

The ultimate result may be a music which exists in its own right, devoid of visual connotations. But if the new African composers are to maintain contact with local audiences, they must approach abstract creativity in stages and take advantage of the opportunities offered by the combination of music with drama in the contemporary African theatre.

They can learn much by collaborating with dramatists and choreographers to produce stage versions of typical scenes from traditional culture, such as ceremonies pertaining to chieftaincy, marriage and birth rites. The dramatic intensity of these events in their real-life contexts transposes very well to the stage, where the events assume an artistic meaning that is little apparent in real life.

THE components of the new musical art will be essentially those which constitute traditional music as we know it, but re-combined in a new way and accordingly an extension of traditional culture. For example, repetition, although retained, will probably be subdued or camouflaged.

An instrument that hitherto repeated the same pattern continuously may now share the pattern with other instruments—repetition certainly but with shifting timbres. And, instead of allowing the leading instrument of an ensemble, and it alone, to play variations, several instruments might be allowed to share this rôle, simultaneously or alternatively.

Instruments found within one ethnic group can be classified in broad general families but otherwise are not shared with other ethnic groups and, even within the same ethnic group, are commonly designated for specific functions (a condition which determines the patterns of orchestral groupings).

By doing away with such reservations and developing an orchestral technique that freely combines instruments from his own and other ethnic groups, the modern African composer can create a varying texture of instrumental timbres to sustain the new music.

Geographically, Western music is widespread in the world today—not because of any inherent superiority, but because the West has developed superior communications. Phonograph, tape-recorder, radio and television were all perfected in Western countries which still largely retain a monopoly of their use.

Africans now have access to these media, but even within Africa, gramophone records circulated through western channels are likely to reach a wider African public than if circulated through African companies.

In Nigeria, for example, most recording companies are controlled from overseas, and the records of Nigerian music they produce are those that will fetch the quickest returns locally. The record-buying public is concentrated in the cities—who prefer neo-traditional or westernized popular music.

If these companies ever publish records of classical traditional music this will most likely be due to pressure from non-African musicologists who have done research in Nigeria. Such records seldom find their way back to Nigeria along the normal channels (i.e. those through which western music is distributed).

Admittedly, records can effectively convey only the sound of the music, whereas much African music can best be presented through audio-visual media. Those wanting to hear African music once had to be present at the place of performance, but with the increasing need for communication across the whole continent, new modes must supplement and extend those that hitherto served.

Records and radio provide excellent media in cases where the visual aspects are not so important; where the visual elements are integrally related to the rest (a majority of cases, apparently), television and cinema are the most effective media. At present, neither is sufficiently utilized for traditional music.

Ministries and agencies concerned with Africans arts must establish well-defined projects and considerably step up the production of films of African music, calling in the aid of musicology, choreology, anthropology and other disciplines to help the film technicians to produce films that capture the essential spirit of the music. Given the effort and outlay, such films should be given the widest possible distribution throughout Africa, with adequate facilities to enable sponsoring organizations to exchange films.

PUBLICATION of scores is also important. The transcription of a musical art that has no tradition of notation presents many difficulties, notably that of creating national symbols to convey the peculiar nuances of African musical sounds.

But if contemporary Africans are to become knowledgeable about African music they must be able to study it without having to hear it directly from its exponents; hence the vital importance of the printed score, in combination with recorded sound.

Improved techniques for making African traditional music better known should not overlook contemporary music. African audiences should be familiar from the start with new developments in the music of their culture, for they have a rôle to play in shaping the new tradition.

Contemporary African composers trained in western musical institutes are now producing music which, using African elements in a western idiom, can be classified as Africanized Western. This is a welcome new addition, but does not represent a true evolution from the African mainstream and should not be taken as the main trend in African contemporary music.

Most African musicians are working with traditional means and several new composers have been experimenting with new ways of employing them. As African societies become more and more technological, African traditional music may become less utilitarian and increasingly contemplative. It is also likely, however, that the new music will not necessarily replace the music we now regard as traditional, and that both forms will coexist.

African music has survived previous eras of social change because it had and has enough creative vitality to adapt itself to changing circumstances; there is no reason to suppose that it will not continue to do so. ■

LET THE TRUMPETS SOUND...

In Tibetan music, wind instruments play a predominant role. Invariably played in pairs, they symbolize the eternal links between Knowledge and Method, between Male and Female, or the voices of peaceful and hostile divinities. The instruments are usually made of copper and silver, sometimes embellished with precious stones. Photos show from left to right: short trumpets, oboes, long trumpets resting on a support representing a supernatural being, and telescopic horns which can be extended to enormous lengths (up to four metres).

Photos © Sangitacharya Manfred M. Junius, Venice

Cymbals and trumpets from the 'roof of the world'

by
Ivan Vandor

TO the unaccustomed ear the sounds are unbelievably deep and rich. Guttural voices seem endowed with superhuman power as, without pausing for breath, their chanting changes from stately psalmody to elegant harmonious melody. Deep-throated wind instruments weave a majestic pattern of sound, punctuated and sustained by the percussion, drawing the listener on towards distant, unexplored musical horizons.

Disconcerting though the music is, even the layman cannot fail to recognize in it a strict order and discipline which leaves nothing to chance. What we are listening to is the ancient Buddhist music of Tibet, brought to us by the magic of the gramophone.

Tibet, the region of China that is often called "the roof of the world", is the cradle of an astonishing civilization. It lies at altitudes varying between 10,000 and 23,000 feet and its only relatively hospitable region is a plateau some 13,000 feet up between the peaks of the Himalayas and the trans-Himalayas.

These geographical details throw an interesting light on some aspects of Tibetan culture. Before the construction of roads and the modernization of Tibet carried out by the Chinese during the 1950s, it took months, even a year, for a caravan from Peking to reach Lhasa the capital.

Yet over the centuries Tibetan culture was enriched and influenced by other civilizations. Whilst the ethnically mixed population remained characteristically Mongol, the country had contacts to the west with India, Iran and even Greece, to the north with the Turko-Mongol peoples, to the east with the Han civilization of China, and to the south, north and east with peoples among whom the Buddhist tradition was already established—Nepal, Khotan and Yunnan.

Buddhism reached Tibet during the

IVAN VANDOR, *Hungarian-born Italian composer and ethno-musicologist is a specialist on Tibetan music and has written many works on the subject. He is a member of the Italian delegation to the International Society for Contemporary Music and his compositions have earned him several international awards including the Prize of the Italian Society for Contemporary Music for a piece of chamber music and the Taormina Prize for his orchestral work "Dance Music". The article presented here is based on an exhaustive study entitled "Rolmo: the Buddhist Musical Tradition of Thibet", to be published by the International Institute for Comparative Music Studies (Berlin and Venice).*

Photo Pradhan © Top-Réalités, Paris

seventh and eighth centuries. It came from northern India and was steeped in tantrism (from the Sanskrit word *tantra*, meaning warp, originally of a fabric, later "doctrine" or "rule"). In Tibet, it gradually replaced the old shamanistic local religion known as *Pön*, which, in a variety of forms, had spread throughout Central Asia from the Eastern marches of Iran to China.

Pön was not unconnected with tantrism, with the result that tantrism, *Pön* and Buddhism mingled, and also absorbed the ancient Tibetan religion called the "religion of men" (as against the "religion of the gods"), thus giving Tibetan Buddhism its own particular character.

This tantric Buddhism which spread throughout the Himalayan countries outside Tibet itself—Nepal, Bhutan, Sikkim and Kaddak (see "Unesco Courier" February 1969) as well as certain parts of West Bengal and India—was to produce one of the most original forms of music to emerge anywhere in the world. Today, thanks to the gramophone record, this music, or fragments of it at least, may be heard far from its land of birth.

The origins and history of Tibetan Buddhist music have not yet been explored to the full. The facts given here are based on material gathered during eight months' research in Nepal.

Tibetan Buddhist music, extremely subtle and complex, is indissociable from the ancient traditions which give it its full significance, a music with an essentially spiritual purpose. Whether vocal or instrumental, it demands not only a perfect knowledge of the orally-transmitted texts but a high degree of virtuosity.

Being closely linked with religion, it plays a leading part in the life of the monastic community. The lamaseries, or monasteries, are thus schools of music where monk-musicians receive training of an advanced level, form vocal and instrumental groups, and preserve an original art form with its own carefully codified system of expression.

The instruments used (wind and percussion alike) are of mixed local and foreign origin. Some come from India, as for example the great white conch-shell trumpet, *dung kar*, which is fished in the waters off the east coast of Hindustan. This is the instrument which, according to the great Hindu religious classic, the Bhagavad Gita, emits "that awesome noise which shakes heaven and earth"; its player needs an unfailing ear and lungs of steel. The handbell and the hour-glass drum—the *damaru* of Shiva —are also Indian.

Other instruments appear to be Tibetan in origin, for instance the *kang ling*, a trumpet made of a human shin-bone, and the *chö dar*, an hour-glass drum made of two human skulls, to the "waist" of which are attached thongs with strikers at the ends.

Iranian influence, direct or indirect, via India, is present in a form of oboe, the *rgya-gling*, and Chinese influence in that of cymbals. It is difficult to say where the other instruments came from, but it seems likely that Tibetan Buddhist music, like Tibetan Buddism itself, picked up elements from various sources, while retaining certain ancient characteristics particular to Tibetan civilization.

In a tradition so steeped in religion as is Tibetan music, it is not always easy to define exactly what is meant by religious music. The great national epic of Tibet, recounting the exploits of the King and magic hero, Gesar of Ling, and sometimes called the "Iliad of Central Asia", as well as the secular drama of Lhamo, for instance, contain numerous important religious elements, while even many folk songs are directly inspired by religious themes.

Here, the term religious music is used to mean what in Tibetan is known as *rolmo* : the vocal or instrumental music accompanying various rituals. Performed exclusively by monks, as already pointed out, it is distinguishable from the other Tibetan musical traditions by its vocal technique, the instruments used, the rules which it obeys, and its symbolism.

It is performed both inside the monastery and outside. Inside, it accompanies religious ceremonies, particularly in the prayer halls, and sometimes, for certain rites, in the courtyard. It is played as a signal for the lamas to begin their meditation in their cells or to make offerings to certain divinities, in the latter case being played on the roof of the monastery so that the sound carries far.

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Outside the monastery, it is performed in private homes for births, marriages, deaths or other special occasions, or because someone wishes to gain "merit" so as to obtain a better reincarnation. It is also played in processions, or to welcome eminent visitors. Musicians practise outside the monastery, as the sound of the instruments, most of which are very loud, might disturb the other monks at their prayers or studies.

The music is also played, outside the monastery or in the courtyard, as an accompaniment to the *cham*, masked religious dances performed only by the monks and representing, with comic episodes, the triumph of Buddhism over the older Tibetan religion.

The orchestras consist only of wind or percussion instruments. The former include, in addition to the conch and the shin-bone trumpet already mentioned, copper or silver trumpets, horns of the same metals measuring up to twelve feet long, and a kind of long, conical oboe.

The percussion instruments include two types of cymbals, one bearing the same name, *rolmo*, as the ritual religious music, two gongs of different sizes, a kettledrum which may be as much as six feet across, a smaller upright drum played with a sickle-shaped stick, the two drums already referred to—the *chö dar* (Tibetan) and the *damaru* (Indian)—a handbell, and the *ting sha*, two metal discs on a string.

In the bigger monasteries, other, less common instruments were sometimes used : a long, telescopic horn fitting into another giant horn which impressively amplified its sound, various other huge horns, a side-blown flute, gongs and an enormous bell.

EVERYTHING about this music, the instruments and the sounds they make, is laden with symbolism. According to certain monastic traditions, the sound of the trumpets symbolizes the voices of certain aggressive divinities, whilst the oboes represent those of peaceable divinities.

In the Tibetan Book of the Dead, the *Bardo Thödol*, the parallel is drawn between the sounds of the instruments and the inner sounds which only certain lamas who have attained great proficiency in the practice of meditation can hear—a spiritual exercise in which auditory perception replaces vision. The handbell symbolizes both wisdom (or knowledge) and the sacred power of the word. The shape of the bell, seen from above, recalls that of the mandala—the geometrical figure representing the nature of the world.

Even the orchestration is dictated by the symbolic relationship between the instruments and the divinities. Peaceful divinities such as Dolma and the Buddha himself are associated with the oboes, conchs and cymbals, and the warlike divinities, whose function is to defend truth and to exterminate hostile spirits, with the short trumpet and the smaller *rolmo* cymbals, while horns and drums are associated with both.

It is usually the leader of the orchestra who plays the cymbals, on which the relationship between the parts played by the various instruments largely depends. It is also the leader who conducts the ceremony, the singing and recitation of prayers, and sets the tempo of the performance.

The more important the occasion, the slower the tempo is, and its variability may even effect the oboe melody line. The oboe players must learn to try and work out, for a particular tempo, on what note they have to stop as the piece comes to an end, and how long to hold a particular note in order to finish with the rest of the orchestra. As a result, no two performances are quite alike, and this mixture of strictness and flexibility, precise rules and improvization, is a characteristic feature of Tibetan music.

In the books of certain religious orders, there are special signs to show where the instruments come in, signs which incidentally change from one monastery to another, while for some instruments—oboe, hour-glass drum and handbells—there is no form of notation.

The special type of vocal music known as *yang* also has its own notation, contained in the *yang-yin* (books of special prayers) and often varying from one book to the next. The notation indicates not so much the pitch as the volume, which varies within a very limited range, and also certain details of voice production. Red ink is sometimes used to indicate the parts to be sung solo by the monk in charge of the ceremony.

Tibetan Buddhist musical notation would in fact be virtually undecipherable if it were not for the oral tradition, and it leaves large areas of music uncovered, being intended only as a mnemonic device and to a lesser degree as an aid to the learner.

In the *yang* style of singing—a continuous melodic line—the voices are deep and guttural, and the syllables of the text are chanted very slowly. It is this chanting which, perhaps even more than the orchestral accompaniment, produces even in the casual listener the extraordinary impression of entering an unfamiliar world, transcending that of the senses ; for *yang*, as a Tibetan commentary explains, aims to communicate with the gods, and the manner in which one communicates with gods is not the same as that in which one communicates with men.

But there is nothing haphazard about this singular style : everything is subordinate to rules which demand of the performer the utmost skill. From childhood the singers practise producing sounds as low and guttural as possible.

IN some monasteries, this modification of the human voice is carried to lengths which seem to verge on the impossible. This practice is probably connected with the tantric belief that the deeper the sound, the more " immaterial", the closer to silence it is. The surprising result is that the voice thus produces harmonics at the same time as the basic note, so that each singer becomes, as it were, a "one-man choir".

This technique, however, is not exclusively Tibetan ; it is to be found also in Mongolia and in certain parts of Siberia.

This musical phenomenon is not constructed on a particular set of more or less homogeneous concepts, but appears to spring direct from the actual art of musical performance, which is itself intimately bound up with religious theory.

Tibetan Buddhist music, however, pays little attention to aesthetic theory, but is on the other hand inseparable from the idea of a consummate artistry which obeys the established rules, demands an unfailing musical sense, and manifests itself in the quality of vocal and instrumental sound and in the fine balance between the two.

For the monks, the music is a means of spiritual expression and is played only for the gods. The fact that the musician, though conscious of the essentially "celestial" nature of the music, takes a professional pride and interest in it, does not conflict with the nature of the music, but on the contrary ensures that the tradition, though essentially religious in inspiration and ultimate purpose, survives on earth. ■

Photo V. Chernov © APN

A lute maker in Soviet Central Asia gives the final once-over to his latest product.

ON THE DELIGHTS AND PLEASURES OF MUSIC

Reflections of a 10th century Islamic philosopher

by Mohammed Abu Nasr al-Farabi

1,100 years ago, one of Islam's greatest philosophers, Mohammed Abu Nasr al-Farabi, was born in ancient Transoxiana (today the Soviet Turkmen Republic in central Asia). Writer, mathematician and astronomer, al-Farabi died in Damascus (Syria) in 850, having profoundly influenced the cultural, artistic and scientific development of the Islamic world. Al-Farabi, considered by many persons almost on a level with the great Avicenna, was also a famed musical theoretician. We are pleased to present, translated into English for the first time, a passage from his celebrated "Treatise on Music".

THERE are three different kinds of music. The first merely gives pleasure, the second expresses and gives rise to emotions, and the third stimulates our imagination. Natural melody (music) is that which as a rule brings about in men one of these three effects, whether it invariably affects all men, or almost always most of them in this way. The most natural music is that with the greatest universality of effect.

Music which brings us sensations of pleasure is best suited to moments of repose; it provides restful entertainment. Music which provokes emotion is played when we wish to cause someone to act under the influence of a particular passion or desire to instil

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in him a frame of mind dominated by a specific emotion. Music which stimulates the imagination serves to enhance poetry and certain other forms of oratory, where the effect of the words is accentuated by a musical accompaniment.

The first type of music, that which produces a pleasant effect, can also give rise to emotions, and as in the case of the music intended to produce emotion, it can also stimulate the imagination. We have shown in other treatises the manner in which emotions sharpen the attention and whet the imagination. And when the words of a poem are accompanied by pleasant music, they have a greater hold over the listener's attention.

The music which most nearly attains perfection is that which possesses at one and the same time the three qualities of which we have just spoken. Its effect upon us is similar to that of poetry, although less complete, for it fulfils only partially the function of poetry.

When adapted to a poem, the music will have a more powerful effect and the words will in their turn have greater force of expression. The most perfect, excellent and effective music is therefore that which possesses each of the qualities we have named. Although instrumental music can have a number of them, only the music of the human voice possesses all these qualities.

Talent in musical execution is hence of two orders : one relates to the execution of the perfect melodies produced by the human voice, and the other to the playing of musical instruments. The latter order is subdivided according to the nature of the instrument in question, whether it is a lute, a lyre or another resonant instrument of the same kind.

Sung music can also be divided into different categories according to the type of poetry to which the melodies are applied and depending upon the result desired. Different types of talent are required for singing a ballad, a lamentation or an elegy, just as for the intoned delivery of a poem or any other form of vocal art. The *hida*, or camel-drivers' song, demands another kind of skill.

Instrumental music provides responses to song inasmuch as it is capable of imitating the human voice. It is used to accompany the voice, to enrich it, or to serve as a prelude or an interlude. The interlude allows the singer to rest ; it also completes the music by expressing whatever is beyond vocal possibilities.

There exists another type of instrumental music, whose conception is such that it is difficult to make it imitate perfect (vocal) music, and it can be of no assistance to the latter. This kind of music can be compared to a decorative design whose lines do not represent any form of reality but are simply pleasing to the eye.

Photo © Boudot-Lamotte, from "Musique Antique-Musique d'Orient" by Romain Goldron, Editions Rencontre, Lausanne, 1965

Examples of music of this kind are the *tarayiq* and *rawashin* of Khurasan and Persia, whose sound no human voice can reproduce.

As we have pointed out, this type of music lacks certain elements of perfection, and in listening to it one seeks those which are missing. In the end it becomes wearisome and irritating to the ear, whose demand remains unsatisfied. Music of this style should only be used to educate the ear, or for the purpose of practising the art of playing musical instruments : it can also serve as a prelude or interlude to a sung melody.

It is by virtue of natural, innate aptitudes instinctive to man that he is capable of composing and creating music. Among these aptitudes let us mention man's bent for poetry, the instinct which drives him to produce certain sounds when he feels joyful and other sounds when in pain or sorrow.

We must also mention the instinct which causes him to seek rest after hard work, and to find a way of diverting his thoughts from the fatigue of his labours. For music possesses the gift of absorbing our attention and dispelling the weariness caused by work. It casts from our mind all notion of the time spent at a task, and helps us to endure and withstand the fatigue it produces.

Indeed, the notion of time calls to mind the fatigue engendered by movement—for is not time an essential element of movement, just as, in fact, movement is an element of time ? Since fatigue is caused by movement and time is inextricably linked to movement, loss of the notion of time also means loss of the notion of fatigue.

It is also claimed that singing has an influence upon animals ; this is borne out by the *hida*, the song of the Arabian camel-drivers, which affects the behaviour of their beasts.

So much for musical inspiration. Let us now consider the way in which the various branches of instrumental and vocal music came into being. Music has grown into a science, thanks to those innate aptitudes and instincts we have mentioned.

People have sung to achieve pleasant sensations or relaxation, to forget their weariness and to lose all notion of time. Others have sought to heighten or to dispel an emotion or a state of mind, to alter or intensify it, to forget or find appeasement for it. Others yet have used singing to give greater force of expression to their poetry and to stimulate still further the imagination of the listener.

For all of these reasons men in early times began to take pleasure in humming, singing and the vocal arts, and gradually throughout the ages,

from one generation to the next, from one people to another, musical works increased in abundance.

Especially gifted men acquired a talent for composing music of all the three types we have described. Each one sought to surpass his predecessors and their determined perseverance in their work led them to great fame. Among their followers were those who, unable to compose original music, produced imitations of the works of their precursors while perfecting certain technical aspects; others possessed a talent for composition, drawing inspiration from the works of their predecessors and contributing to the enrichment of the art of music.

In this way musicians followed on from each other, and their art was handed from people to people from one generation to the next throughout the ages. In the process, the distinctions between the three types of music eventually became blurred until they finally blended and merged into each other.

It was recognized that if the aim was, for example, to stimulate or soothe a given emotion, the most satisfactory means of doing so was to use music that would achieve the desired effect, adding some notes to produce a pleasant sensation and others to excite the imagination, while at the same time associating them with words—in short, by using vocal music.

In the same way, when the intention was to excite the imagination and give greater impact to a poem, it was seen that the most effective way was to use not only the corresponding music, but also music whose special quality is its power to calm or provoke a given emotion in the listener as well as music pleasing to the ear.

This was the means of capturing his imagination, helping him better to understand the poem and stamping the desired impression more durably upon his mind, while at the same time driving away fatigue and boredom. The story has it that the poet 'Alqamah Ibn 'Abdih presented himself one day at the court of al-Harith Ibn Shamr king of Ghassan, to read him a poem and request a favour. The sovereign paid not the slightest heed to him; but when he put a melody to his poem and began to sing, the monarch immediately granted him his request.

When musicians realized that the accompaniment of an instrument imparted to vocal music a richer sound, greater resonance and brilliance and that the association of poetry and rhythm made it pleasanter and more easy to learn by heart, they endeavoured to make the various instruments produce notes comparable to those of the sung melody.

In their minds they carried the notes that made up the familiar, well-remembered melodies of their own regions and they tried to locate the precise part of an instrument that reproduced each of these notes. Once this was determined, reference marks were made on the instrument.

Successive musicians selected those instruments, whether naturally occuring objects or artificially made, which most perfectly reproduced these notes. In this way they gradually improved the various instruments. Faults were slowly eliminated until the lute and other instruments eventually acquired their final form.

Once the art of musical performance was in this way perfected, rules of melody were determined and it became possible to distinguish between the notes and harmonies natural to man and those which are not, and to establish the degrees of consonance and dissonance.

The perfect consonance of the notes produced by the human voice or by some musical instruments has been

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Unearthed at Ras Shamra, near Latakia (Syria) this piece of glazed earthenware (left) dates back to between 1600 and 1400 B.C. Twin lutes replace the nose. The lute, which originated in the Near East, is still widely used in Arab countries.

For the people of Pakistan, music figures prominently in their celebrations, festivals and cultural and folk gatherings. Photo right was taken at the annual springtime National Horse and Cattle Show in Lahore, garden city and ancient cultural centre of Pakistan. To the rhythm of drums and the sound of traditional instruments, polo matches, epic feats of horsemanship and displays by dancing horses take place within sight of the bazaars and crowded streets of the city.

Photo Frances Mortimer © Rapho, Paris

compared to the essential nutritive elements, and the other consonances, which have a lesser degree of perfection, to superfluous nourishment.

Very shrill or deafening sounds are not natural, and neither are the instruments which produce them. These sounds are used only in special circumstances ; their effect can be compared to that of a remedy, or perhaps even to that of a poison, in that they are intended to benumb and stupefy the senses.

Sounds of this kind were made by the instruments reserved for use upon the battlefield ; a king of ancient Egypt ordered the use of rattling bells, and a king of Byzantium other strident instruments with the same effect. When the kings of Persia set out on an expedition they were accompanied by men whose function was to shriek and howl as they went along. Sounds such as these are dissonant in themselves, but when merged with other sounds and slightly modified, they can become consonant.

This was how the various practical musical arts we have enumerated were born.

As greater interest was given to certain instruments, it was found that they could create notes and melodies of quite a different kind from those produced by the human voice. However, they shared with the latter the capacity to have a pleasing effect, and although they did not posess all the qualities of the sung note, they appeared natural.

Far from rejecting these instruments, musicians adopted them and, with occasional departures from the rules of sung music, used them to the greatest possible advantage. This was the origin of purely instrumental music, which the voice cannot imitate.

The ancient *rawashin* of Khurasan and Persia are examples of music of this kind. Instrumental music as an accompaniment to sung melody strengthens the song and throws it into relief, and is also capable of replacing or complementing the voice in various circumstances. The two kinds of music are therefore closely linked.

Tambourines and tabors, timbals, hand-clapping, dancing and rhythmic mime can all be considered elements of music.

The least perfect of these is certainly rhythmic mime ; the play of eyebrows, shoulders, head, legs and arms is, in fact, no more than movement. Yet these movements suggest an impression of sound. Furthermore, since the movements of the body occur at intervals of time identical to those separating two beats, these intervals are measurable. Hence, though consisting solely of movement, mime is regulated by rhythm and has an underlying musical intent.

The rhythm of hand-clapping or stamping feet, the tambourine, timbals and dancing all belong to the same category. These are of a higher order than mime, in that the movements they require culminate in a percussive sound. This sound cannot however be considered as a note, for it lacks the continuity and length of duration which gives to a sound the quality of a musical note.

The lute, the lyre, the zither, the rebeck and wind instruments are superior to those mentioned above in that they produce a sustained note. This sound has the quality of continuity, but still does not possess all the properties of the human voice, which comprises all the qualities of these sounds and is the most perfect among them.

By comparison with the notes produced by the voice, those of all instruments are inferior. They can therefore be used only to enrich the sonority of sung music, to increase its effect, add to its beauty, accompany the voice and make the song easier to memorize.

The instruments which produce notes whose qualities are most akin to those of the human voice are the rebeck and the wind instruments, for those are the ones which best imitate its sound. These are followed by the lute, the zither and other instruments of the same family, and then the others we have mentioned.

With regard to the lute, its sound resembles that of the human voice to the extent that it can produce vibrato and sustained notes. Flutes, the rabab and other similar instruments have a more perfect resemblance to the voice ; their notes possess certain qualities which produce the same impression as some vocal sounds. ■

Mohammed Abu Nasr al-Farabi

Photo © A. Benoit, Paris

Open-air music class high in the Cordilleras of the Andes in South America. The xylophone is a popular musical instrument in many Latin American countries. These youngsters learn to play on miniature xylophones at a tender age.

THE ANGEL

Nor did it stop there ; upon his return from a diplomatic mission to Rio de Janeiro where he accompanied the French poet and playwright, Paul Claudel, Darius Milhaud wrote his *Saudades do Brasil* for piano. As he recounts in his *Mémoires*, this work draws its inspiration from Brazilian folklore, learned by listening to popular pianists who at that time used to play at the entrances to cinemas on the Avenida de Rio Branco.

On his return to France, Milhaud wrote *L'Homme et son Désir*, a ballet with a libretto written by Claudel, whose source of inspiration lay in the power and mystery of the American forest. It mobilizes a tremendous battery of percussion instruments whose expressive potential was revealed to him by what he heard in the New World. He was also to use Cuban rhythms in a symphonic "Overture".

Some years later, Edgar Varèse, the power of whose prophetic genius is today fully recognized, was to study the graphics, the notation of certain Latin American instruments in the works of his friend the Brazilian Heitor Villa-Lobos, and those of the Cubans Caturla and Roldan, in preparation for his own works, such as *Ionisation*, which have become classics in the realm of innovative music.

OF THE MARACAS *(Continued from page 18)*

To go back a little, Latin American composition based on techniques of European origin—but also directly or indirectly influenced by popular music and by the inventive imagination of individual singers and instrumentalists who in towns and rural areas were developing new forms of expression—experienced a fundamental, deep-rooted need to find a particular style of its own.

At the same time in the streets, in town dances, new forms were emerging—the *tango, rumba, conga,* etc.—whose popularity, like that of American jazz, was to spread throughout the whole world in the 20th century.

This began to have a certain influence upon the work of conservatory-trained musicians. Since romantic opera, often in the style of Meyerbeer, and especially Verdi, was fashionable in Europe, operas, preferably of a national character and specifically Latin American in content if not in musical form, had to be written.

And written they were, in Mexico, Venezuela, Cuba, on noble themes with a slight historical touch, evoking national myths and legends.

Yet none was to reach the standard of those of Carlos Goméz (1836-1896), whose *Guarani* remains an authentic classic of Latin American romantic music. No subsequent work of similar inspiration produced in our continent has ever managed to equal its dramatic impact or the orchestral and vocal treatment of the theme.

At the beginning of the 20th century, Latin American composers faced a problem very similar to that encountered by Russian musicians in fairly recent times. Arriving late on the world music scene, with no traditions other than liturgical or religious vocal music, they turned inwards towards their birthright of a powerful popular tradition.

Within this popular tradition they found their own individual style, as did Glinka and Mussorgsky in Russia, and Smetana in Czechoslovakia. Thus in the 1920s Latin American musicians who had emerged after 1900, and had therefore reached a certain degree of maturity, turned for inspiration to their folklore, which seemed to them like a new discovery.

As though all guided by the same compass, musicians of the period delved into the rich resources of popular tradition, rhythms and melodies—in Cuba, Amadeo Roldan (1900-1939), Alejandro Garcia Caturla (1906-1940); in Mexico, Silvestre Revueltas (1899-1940), Carlos Chavez (b. 1899); in Argentina, Juan Jose Castro (1895-1968) and in Venezuela, Juan Bautista Plaza (1898-1965), and these are but a few names from a long list of musicians. But it is interesting to observe the coincidence of the dates, for they disclose a significant trend.

It is also important to note that the careers of these musicians show how, starting from a nationalist-folklore concept, all of them, like Manuel de Falla in Spain and Bartok in Hungary, tended to move away from themes noted down on the spot during carnivals and popular celebrations, to find their own personal forms of expression. Sometimes the "national" accent was retained, but the final inspiration came from an inner source.

It is appropriate here to mention the greatest, most remarkable and universal of all Latin American composers of this century, the Brazilian Heitor Villa-Lobos (1887-1959), whose works are constantly played at concerts and in radio and television broadcasts throughout Europe and America.

Perhaps sensing that the guitar was to become an instrument of tremendous versatility in our day, Villa-Lobos wrote a number of preludes and studies which are to guitarists today what the preludes and fugues of Bach's "Well-tempered Clavicord" have been to pianists of every generation—a basic key text which, besides the problems of its technical execution, is a

CONTINUED NEXT PAGE

highly articulate form of musical communication.

The recordings of works by Villa-Lobos increase every day. Besides some minor ones, they include a number which are already classic masterpieces such as his "Bacchianas", No. 1 (for cellos), No. 5 (for voice and orchestra); the wonderful *Choros 7* (for small chamber ensemble), the *Cuartetos*, 5 and 6, and works for every instrument and all conceivable orchestral combinations.

Instead of becoming buried in musty archives and dictionaries of musicology, they live on vigorously after the death of their author, imposing a dynamic Latin American presence in the world of music.

In 1928 or thereabouts I had occasion to meet Heitor Villa-Lobos, and asked him what the thought of musical folklore. "Folklore? I am folklore", he answered, putting in a nutshell an image of the immediate future of Latin American music.

Since then, our instruments and rhythms have been incorporated into modern orchestration. They have to be added to the arsenal of percussion instruments foreseen by Berlioz and Rimsky-Korsakov in their treatises on instrumentation.

Messaien, Boulez and others among the most qualified exponents of contemporary music are familiar with them, just as were earlier composers such as Milhaud and Edgar Varèse. The contribution made by Latin American instruments and rhythms are part and parcel of the grammar, syntax, phonetics and even the semiology of every modern composer.

Heitor Villa-Lobos' phrase "I am folklore" reminds me of the carved spandrel over the door of a convent in Misiones, Argentina: among the traditional figures of the "heavenly concert", with the traditional lutes, harps and theorbos, appears that of an angel playing the maracas.

A maraca-playing angel! To me this sculpture—the immortal angel and the maracas of our earthly continent—sums up the whole spirit and character of the entire history of Latin American music, from the Conquest to the research now being carried out by the young composers of this New World in fields still strewn with pitfalls but open to new possibilities.

In the final analysis, this New World of ours, through its traditions, its heritage and all it has received from elsewhere, assimilated and transformed, is in fact as old and mature as the other worlds of our planet. ■

Alejo Carpentier

UNESCO RECORDS

The Unesco collection is edited for the International Music Council by the International Institute for Comparative Music Studies and Documentation (see also page 39).

PHILIPS

Musical Sources
A universal history of traditional music
General Editor: Alain Daniélou
Published by Philips Phonogram International B.V., P.O. Box 23, Baarn, Holland.
Single records: Commentaries in English only.
Records will be available in albums with English, French and German commentaries.

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Bali, Court Music and Banjar Music: 6586 008
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In preparation: Pygmies, Solomon Isles, Assyrian Mass, Traditional Music of South Laos, Bali: Theatre and Dance Music.

ODEON - E.M.I.

Musical Atlas
A regional anthology of Folk and Traditional Music
General Editor: Alain Daniélou. Published by ODEON/EMI Italiana, Via del Oceano Pacifico 46, 00144 Rome, Italy. Commentaries in English, French and Italian.
Bengal: CO 6417 840; Cambodia: CO 6417 841; Ivory Coast: CO 6417 842; Portugal: CO 6417 843.
In preparation: Syria, India, Bali, Middle East.

HUNGARATON

Contemporary Music
Selection of works presented at the International Rostrum of Composers organized by Unesco and the International Music Council.
Published by Hungaraton, Budapest, Hungary.
First record issued: Concerto No. 3 and Concerto No. 4 by Andras Szollosy; Quartet for string orchestra Op. 9 by Attila Bozay; Hungarian Rhapsody for two clarinets and orchestra by Zsolt Durko: Hungaraton LPX 11525

BARENREITER-MUSICAPHON

A Musical Anthology of the Orient
General Editor: Alain Daniélou. Published by Bärenreiter-Musicaphon, Heinrich-Schütz-Allee 35, Kassel-Wilhelmshöhe, Fed. Rep. of Germany. Commentaries in English, French and German.
Tunisia: BM 30 L 2008; Georgia I: BM 30 L 2025; Azerbaijan I: BM 30 L 2024; Turkey I - The Music of the Mevlevi: BM 30 L 2019; Turkey II - Classical and Religious Music: BM 30 L 2020; Iran I: BM 30 L 2004; Iran II: BM 30 L 2005; Afghanistan: BM 30 L 2003; India I - Vedic Recitation and Chant: BM 30 L 2006; India II Music of the Dance and Theatre of South India: BM 30 L 2007; India III - Dhrupad-s: BM 30 L 2018; India IV - Karnatic Music: BM 30 L 2021; Laos: BM 30 L 2001; Cambodia: BM 30 L 2002; Viet-Nam I - The Tradition of Hue: BM 30 L 2022; Viet-Nam II The Music of Viet-Nam: BM 30 L 2023; The Music of Tibetan Buddhism: Tibet I: BM 30 L 2009; Tibet II: BM 30 L 2010; Tibet III: BM 30 L 2011; Japan I - Sokyoku: BM 30 L 2012; Japan II - Gagaku: BM 30 L 2013; Japan III - The Music of Edo Period: BM 30 L 2014; Japan IV Buddhist Music: BM 30 L 2015; Japan V - Shinto Music: BM 30 L 2016; Japan VI - Nô-Play; Biwa and Chanting: BM 30 L 2017; Malaysia: BM 30 L 2026

Anthology of African Music
General Editor: Paul Collaer. Published by Bärenreiter-Musicaphon, Heinrich-Schütz-Allee 35, Kassel-Wilhelmshöhe, Fed. Rep. of Germany. Commentaries in English, French and German.
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MUSIC OF THE CENTURIES *Continued from page 5*

apparent chiefly in those cultures where the systematic teaching of music is an indigenous tradition, for example in the civilizations of Asia.

During the first half of the century ethnomusicology was in search of the "authentic", that is to say, musical systems uninfluenced by the West, in much the same manner as many ethnographers sought in more conventional branches of anthropological investigation, and in the same period, to abstract or ignore the Western forces impinging upon institutions and ideas. But in recent work musical change and acculturation are elevated to the rank of a chief problem; and the adoption of an historical approach for its treatment forms a link with the historians of Western music.

THE newer view of non-European music has carried over to the study of the musical culture of minority groups, above all in the United States. We have witnessed a revived interest in the study of Afro-American music in the Americas as a whole, in that of the American Indians as a minority culture (rather than as an isolated group of remnant cultures), and in the music of bilingual communities.

An extension of this interest has led to the study of the musical culture of certain definable groups (for example, adolescents) within general populations, and to an emphasis being put upon the music of urban life. Ethnomusicology now becomes relevant to a very wide range of social interests, and its practitioners, by a sort of applied anthropology, play a role in establishing the cultural identity of societies and groups within societies.

Ethnomusicology in the traditional fields has, increasingly since about 1960, become specialized and (in the social scientist's jargon) problem-oriented. The older style of research was aimed at characterizing the total musical culture of a unit (society or tribe); the newer style seeks typically to investigate a particular technique or problem. A recent issue of the journal *Ethnomusicology*, for example, includes a survey of oboes in India, an investigation from various points of view of a single Hausa song in Africa, and a study of music and the structure of town life in northern Afghanistan.

New techniques of analysis have appeared. Computers, even though not greatly used (although experiments have been going on for the last twenty years or so), have made an impact on ethnomusicology. A particularly important development in the use of machines has been the attempt objectively to reduce musical sound to visual form; the machines, usually called "melographs", have been developed in, among other places, the University of California at Los Angeles, the Hebrew University, Jerusalem, and the University of Oslo.

Efforts have been made to devise descriptive and analytical procedures and techniques for coping with aspects of music not traditionally studied, such as the manner of the use of the human voice, tone colour in singing and instrumental music, and the relationships between singers and performers in ensembles.

Further along this line of development, exercises have been mounted to correlate types of performance with types and configurations of culture. From a study by Lomax and his colleagues entitled "Folk Song Style and Culture" (1968) there have emerged hypotheses on, among other matters, the relation between work groups and complex choruses, and that between the élite supervision of work and solo singing. In this study it was found that "a culture's favourite song style reinforces the kind of behaviour essential to its main subsistence effort and to its central and controlling social institutions."

In earlier ethnomusicological research the musicians of non-Western cultures tended to be treated anonymously, and it was implied that all members of a culture were more or less equal in their musical competence and participation. There is now much more readiness to treat musicians as individuals and to accord them something of the treatment given to their counterparts in the West.

The studies of individual musicians, of their biographies and their contributions to musical culture, parallel the trend in other fields of anthropology by which individual creativity ceases to be concealed behind the over-generalized formulas of cultural style and social homogeneity.

IT will be seen, therefore, that ethnomusicology shows some marked trends of development, but it is clearly hampered in moving towards a true anthropology of music by the preponderance within it of narrower musicological concerns.

Most ethnomusicological research is still centered upon the description and comparison of music. It cannot reach into music as culture until, as in the case of visual art, literature, and technology, music ceases to be treated only as a special subject and becomes a part of more rounded attempts to treat thought, feeling, and behaviour. And much the same can be said about an even more neglected branch of study, that of dance.

Of course, there are difficult technical problems in the way of achieving a satisfactory anthropology of music and dance; but that there are such problems follows from the specialized skills of the cultures from which most anthropologists come; they limit the ethnographer's vision and lead him to be insensitive to or uncomprehending of major aspects of the cultural life of the peoples he undertakes to observe. The "total" suffers from the musicologist's specialization and from the anthropologist's lack of technical competence. ■

Maurice Freedman

WANT AN ISSUE ON POP MUSIC?

The Editors of the " Unesco Courier " are considering the publication of a future issue on " Pop " and other forms of modern music. If you would like us to deal with this subject in a special issue, please let us know.

Letters to the Editor

FOR CHILDREN 8 TO 80

Sir,

Thank you for publishing the children's supplement on Copernicus in your special issue on the great scientist (April 1972). But may I point out that there are many adults whose education and culture are no more advanced than those of a primary school child. Indeed this is true of my own parents. Although they are not, strictly speaking, illiterate, they might be considered as such on the basis of say a Unesco definition of illiteracy. Many other people are in the same position.

The wonderful thing is that at last, and thanks to the "Unesco Courier", my parents now know about Copernicus, his achievements and his contemporaries. May I suggest that great figures and events that lend themselves to this kind of popularization should be presented in the same way in future numbers. Though intended for children, such features would benefit many adults in the situation I have described.

Rosendo Solé Sainz
Madrid, Spain

SCIENTISTS WHO TOY WITH THEOLOGY

Sir,

In "Copernicus as told to children" Jean-Claude Pecker writes: "Science still hasn't found the answers to many questions and there are many legends which masquerade as scientific fact—about the origin of life to mention only one example. But one day science will come up with the right answers just as Copernicus, Kepler, Galileo and Newton did. And then we'll have to admit that the old legends were lovely stories and perhaps nothing more."

I find this declaration of rationalist faith, which sees science as the only path of knowledge, with all the answers (if not today ,then at least tomorrow) and which classifies the Bible stories as "old legends" or "lovely stories", most revealing. If the earth is no longer at the centre of the universe, human reason still is.

The theologians of the Middle-Ages played at being scientists. Misguidedly, they abused their authority. But there were the inquisition and the stake. Yet these theologians—like those of today—always placed God at the centre of the universe and affirmed with vigour that God alone is the source of all life, of all knowledge, etc.

Nowadays scientists have an unfortunate tendency to toy with theology—or with atheology—which comes to the same thing. They may not have inquisitorial courts, but they have provided us with a powerful ABC (atomic, bacteriological, chemical) of weapons. For them, man is no longer at the centre of the universe, but I am inclined to think that they place science at the centre of the world, and—why not?— at the centre of the universe. They are the priests of a new religion!

But after all, whether the sun turns round the earth or the earth turns round the sun, there are innumerable people who hunger for justice and to whom this question is of little interest. With its "old legends" and "lovely stories", the Bible at least has the merit of speaking to people such as these. But having said this, may I add that I have nothing against science or indeed against scientists, especially when they make the distinction between the realm of the "how" (which is their domain) and that of the "why" (which is that of the theologian).

Pasteur Claude Guiraud
Rouen, France

MAN'S PLACE IN THE UNIVERSE

Sir,

Jean-Claude Pecker's "Copernicus as told to children" made fascinating reading.

This is indeed how the lives of great men should be recounted to young people, combining that gift of youth—a sense of wonder and admiration—with the objectivity of the scientist.

But it strikes me that on the last page the author abandons his scientific objectivity and airs his own philosophical views when he declares with an air of triumph that Copernicus' discovery "helped us to get rid of the idea that man, too, was the centre of the universe". Does it embarrass him that man, by his intelligence, dominates his environment, and perhaps even the universe?

If the earth were in fact at the centre of the universe, it would not mean that man would occupy the central position in that universe. The one does not necessarily follow from the other.

Where a man lives is not of material consequence. Living in the centre of a town or on its outskirts does not make me more or less important. There are many other more significant qualifications in the life of a human being —level of intelligence, education, a person's sex (and here I imply no disrespect for one sex or the other) and so on.

Thus whether man inhabits a small or a large planet, whether the planet be central or not, alters nothing in the human condition nor deprives man of any of his prerogatives.

Jean Oger O.P.
Dominican Friary
Liège, Belgium

FOUNTAIN OF YOUTH

Sir,

What a great idea you had in publishing the children's supplement on Copernicus. You can be sure it is just as popular with your adult readers—a real fountain of rejuvenation, spontaneity and sunshine. Thank you for making the idea a striking reality.

Jacques Muhlethaler
World Association for the School as an Instrument of Peace, Geneva, Switzerland

BRAVO - ENCORE

Sir,

Accept an appreciative reader's thanks for the children's supplement on Copernicus. I hope you will give us many more features of this kind.

G. Séméria
history teacher
Nice, France

GALAXY OF WRITERS

Sir,

What a pleasure to read your fine number, "The Emergence of Man" (August-September 1972).

In an issue which featured a galaxy of international authorities, readers were able to familiarise themselves with views on many a problem.

One feature I particularly appreciate is the chronological account of man's evolution, "The Road to Homo Sapiens", and also the account of the geological periods of the "cradle of mankind".

Full credit for assembling this imposing "symposium" of anthropologists as well as for the wonderful illustrations chosen for the articles should be given to the Editorial Board of the "Unesco Courier". I am sure that most other readers share my opinion and are grateful for this issue.

The latest archaeological discoveries concerning the civilizations of prehistoric man as interpreted by notable figures in world science deserve future coverage.

A. Aurenius
Chimkent
Kazakstan, U.S.S.R.

OUR FACES ARE RED !

Sir,

May we point out an error in your issue on "Three Faces of Art Today" (March 1973). The reproduction of the painting by Botticelli (page 21) is not the artist's "Primavera", as the caption states, but his equally famous "Birth of Venus".

Second Form
G. Pastore School
Varallo Sesia, Italy

STUDENT SUPPORT FOR U. N.

Sir,

Your letters' page of February 1973 carries one from Martin Fairbairn a university student at Bangor (North Wales) who wants to help publicize the work of the U.N.

I would like to suggest one way in which he can assist the enormous task of stimulating interest at the "grass roots level" in the United Nations, its ideals and programmes and those of Agencies such as Unesco. That is that he should work with our Association, of which at least his College in Bangor regretfully is not yet aware.

Jon Alexander
General Secretary
United Nations Youth and Student Association, London

Imp. GEORGES LANG, PARIS. — Dépôt légal C 1 — Mai 1973 — IMPRIMÉ EN FRANCE (Printed in France)

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This new Unesco series was launched with a record featuring the works of composers Andras Szollosy, of Romania, and Attila Bozay and Zsolt Durko, of Hungary. Most of the works have been presented at the International Forum of Composers, organized each year by Unesco and the International Music Council.

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For further details of these records see page 36

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